

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2457.

SATURDAY, NOVEMBER 23, 1874.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE-STREET, PICCADILLY.

LECTURE ARRANGEMENTS FOR 1874-75. Hour, 8 o'clock.
CHRISTMAS LECTURES (adapted to a Juvenile Audience).—
JOHN HALL GLADSTONE, Esq., Ph.D., F.R.S., Fullerian Professor of
Chemistry, R.I., Six Lectures on the VOLTAIC BATTERY, on
Dec. 20 (TUESDAY), 31.12.74; Jan. 2, 3, 4, 5, 9, 1875.
Before EASTER, 1875.—TUESDAYS: E. RAY LANKESTER, Esq.,
M.A., Six Lectures on the PEDIGREE of the ANIMAL KINGDOM.
ALFRED H. GARROD, Esq., Four Lectures on ANIMAL LOCO-
MOTION, including Locomotion on Land, in the Air, and in Water.
WEDNESDAYS: Professor F. M. DUNCAN, F.R.S., Three Lectures
on the GRANDER PHENOMENA of PHYSICAL GEOGRAPHY.
Professor TINDALL, D.C.L., F.R.S., Seven Lectures on Sub-
jects connected with ELECTRICITY.—SATURDAYS: EDWARD
BARRETT, Esq., Two Lectures on MOZART and BEETH-
OVEN, with Pianoforte Illustrations.—J. T. WOOD, Esq., Four
Lectures on the DISCOVERY of the TEMPLE of DIANA, and other
Remains of the Government Excavations at Ephesus.—Professor W. K.
CLIFFORD, M.A., F.R.S., Four Lectures on the General Features of
the HISTORY of SOLIDITY.
Subscriptions for all the Courses in the Season, Two Guineas; for a
Single Course, One Guinea or Half-a-Guinea. Tickets issued daily,
between 10 and 4 o'clock.
The FRIDAY EVENING MEETINGS begin on JANUARY 15th,
at 8 o'clock; the Discourses, by Professor Tindall, at 9 o'clock. Sug-
gested Discourses will probably be given by Sir John Lubbock, Prof.
Huxley, Mr. James Dewar, Professor Frankland, Mr. F. W. Burton,
Mr. R. Liebreich, Professor Labor and Lord Rayleigh. To these Meet-
ings, Members and their Friends only are admitted.
Gentlemen desirous of becoming Members are requested to apply to
the SECRETARY. Candidates when proposed are immediately admitted
to all the Lectures, to the Friday Evening Meetings, and to the Li-
brary and Reading Rooms; and their Families are admitted to the
Lectures at a reduced charge. Payment: First year, Ten Guineas;
afterwards, Five Guineas a year; or a composition of Sixty Guineas.
Prospectuses (when prepared) may be had in the Hall.

HAKLUYT SOCIETY (established for the purpose
of Printing Rare or Unpublished Voyages and Travels).—The
new Work issued to Members is 'THE CAPTIVITY of HANS
STADT, of Hesse, in A.D. 1547-1553, among the Wild Tribes of
Eastern Russia.' Translated by A. TROTT, Esq., of Rio Janeiro,
and Annotated by RICHARD F. BURTON.
Prospectuses and Lists of Works previously issued may be obtained
from the Society's Agent, Mr. RICHARDS, Printer, 37, Great Queen-
street, W.C.

ROYAL HIBERNIAN ACADEMY of ARTS.—
The ANNUAL EXHIBITION of PAINTING, SCULPTURE,
and ARCHITECTURE, WILL OPEN on MONDAY, the 15th
February, 1875. Works intended for Exhibition will be forwarded by
Messrs. Green & Co., 14, Charles street, Middlesex Hospital, London;
Messrs. Baird & Co., 21, St. Martin's Lane, London; or to the Ad-
ministrators, Mr. Fisher, 5, West Nile-street, Glasgow, if delivered to them before
the 15th January. THE LATEST DAY for receiving Works in Dublin
will be SATURDAY, the 3rd of February.
R. COLLIER WILKINS, R.H.A., Sec.
Lower Abbey-street, Dublin.

SOCIETY of PAINTERS in WATER COLOURS.
—The NEW ENTRANCE to the SOCIETY'S GALLERY not
being COMPLETED, the WINTER EXHIBITION is POSTPONED
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ALFRED D. FRIPP, Secretary.
5, Pall Mall East, Nov. 16.

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THE BENEDICT TESTIMONIAL.—Subscribers
to the proposed TESTIMONIAL to Sir JULIUS BENEDICT
are informed that, as the intended Testimonial cannot possibly be
completed by the 27th inst., as originally announced, the PRESEN-
TATION is UNAVOIDABLY DEFERRED until NEW YEAR'S
DAY, 1875.
The Testimonial will consist of a SERVICE of PLATE, now being
manufactured by Messrs. Smith & Son, King-street, Covent-garden,
from designs by Mr. Harry Barrett. Subscriptions received by
F. MITCHELL, Hon. Sec.
Royal Library, 23, Old Bond-street,
November 20, 1874.

TESTIMONIAL to PROFESSOR KEY, F.R.S.,
Head Master of University College School.

Professor KEY having completed a half century of professional life,
forty-six years of which have been spent in University College, where
he was appointed to the Chair of Latin in September, 1828, a desire
has been expressed to commemorate the event, and, accordingly,
a Committee has been formed (with power to add to their number) for
the furtherance of this object. The Committee, of which LORD
BLENHEIM, President of the College, has consented to act as Chairman,
has resolved that the TESTIMONIAL shall consist of a BUST of
Mr. KEY, to be placed in University College, London. In order to
enable as large a number as possible of the Pupils and Friends of
Professor KEY to subscribe to the Fund now being raised, the Com-
mittee has further resolved that the amount of each Subscription shall
not exceed Five Shillings.
Gentlemen in England or abroad, who may be desirous to act on the
Committee, or to assist in collecting Subscriptions, are requested to
send their names to the Secretary.
Subscriptions will be received at the Office of University College, and
also by PHILIP MAGNUS, B.A. Bsc. Lond. Hon. Sec.
November 8, 1874.

LOST and BURIED CITIES of PALESTINE.
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**EXTENSION of UNIVERSITY, EDIN-
BURGH.**—HIS ROYAL HIGHNESS the DUKE of EDIN-
BURGH will PRESIDE at a MEETING, in Willis's Rooms, on
MONDAY, December 7, at 3 p.m., for the purpose of providing New
Buildings to meet the wants of the University of Edinburgh, occa-
sioned by its rapid growth, and the necessity of developing its means
for Practical Scientific Instruction. A sum of 50,000*l.* has been already
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If it were not, however, that the story,—such story as there is at least,—of the Taylors of Ongar is perfectly well known already, these volumes might be read with a certain interest. It is rare to find an entire family devoted to literature as they were, and gaining a considerable reputation in more than one direction. It is curious and instructive to see the inner life of an excellent, but somewhat narrow, Dissenting household seventy years ago. It is impossible not to respect such unaffectedly good people, and not to be amused at the innocent simplicity of their revelations.

On the other hand, the world into which these volumes take us is a very small and contracted world. When Mrs. Gilbert in the Autobiography (which forms two-thirds of the first volume, and which was designed in the first instance for her children) describes the society at Lavenham, she leads us into the little Independent chapel, and introduces us, pew by pew, to the great unknown who filled it. We are presented to Mr. Stribbling, the blacksmith, and his family; to Mr. Meeking, the baker, who used to give the Miss Taylors hot toast in his kitchen; to Mr. Watkinson, the wool-comber, who was extremely rich, and had twelve children and a bowling-green; to the "free-spirited" Mr. Lungley, who was a shop-keeper of repute; to Mr. Buck, the linen-draper, in whose parlour were some curious

specimens of darning; to Mrs. Sherrar, who kept two maid-servants and a man; and to several other equally valuable members of the congregation. Mrs. Gilbert herself was, we may confidently affirm, as attentive to the minister as she was observant of his people. She understands the habits of the pews, but she has caught to perfection the manners of the pulpit. She lets no opportunity escape her of pointing a moral or improving an occasion. She speaks of some old maids, and we have a homily of a page long on the way in which we heartlessly add "to the sorrows of that solitary condition." She tells us of an early love of day-dreaming and "castle-building" which she had when a child, and we have another page warning us against such "ruinous pre-occupation of mind." She loses sight of some old friends, and she reminds her children that they are "born probationers," and that they have never to lose sight of one another, even if some are more fortunate or richer than the rest. Her minister gets assistance from her father, and we are reminded, again at length, that the "integrity of friendship" often requires a certain reserve and delicacy. These, and other valuable little sermonettes of the same sort, give an edifying flavour to the Autobiography.

Less edifying, perhaps, but quite as characteristic, is the uneasy feeling, half fear and half contempt, with which Mrs. Gilbert regards any religious opinions which do not square exactly with her own. Now it is a Unitarian family, whose errors she deprecates. Now it is an outbreak of Antinomianism, that she deprecates. Now it is the sad worldliness of the Church of England, that excites her pity. Indeed, she seems to think that a certain moral depravity must needs attach to a theology unshaped in her own peculiar Evangelical mould; and the story she tells of the Stapletons is painful in a sense other than Mrs. Gilbert's. Still, all this is not exactly bigotry, for Mrs. Gilbert even wrote verses protesting against any penal enactments in cases of infidelity. It is simply ignorance and narrowness; but it is, to say the least, singularly unattractive.

The leading facts of the Autobiography may be summed up in a very few words. Her father was an engraver, who afterwards became an Independent minister. Their first home, after leaving London, was at Lavenham, and then at Colchester. The children were quaint, intelligent little creatures, who helped their father with his engraving, and then began to write poems for pocket-books. One of the brothers, Isaac Taylor, became afterwards well known as the author of 'The Natural History of Enthusiasm.' Another brother, Jefferys, wrote some children's books, which are not entirely forgotten. But the great success of the family were the 'Original Poems,' 'Nursery Rhymes,' and 'Hymns for Infant Minds,' written by the two sisters, Jane and Ann. The little books were widely read and sufficiently appreciated, and brought some money and a pleasant fame to the writers. This literary interest lasted some ten years, and then Ann Taylor married Mr. Gilbert, who proposed to her without ever having seen her; and here, in 1813, the Autobiography finishes. Ongar, the place with which the Taylor family is identified, was Ann Taylor's home for only the last year-and-a-half of her unmarried life.

When the Autobiography ends, Mrs. Gilbert's son takes up the pen (that "family pen" must by this time be used to the stump) and tells us all the rest. There is but one misfortune—there is really nothing to tell. He says himself that with Ann Taylor's marriage was closed that part of her life "which was devoted to art and literature." Then followed fifty years, in which, as wife and widow of an excellent Independent minister, she lived in a happy and peaceful obscurity. The book reminds us, partly by way of contrast, of Mrs. Hare's Memoirs. Both memoirs are certainly 'Memorials of a Quiet Life,' and both tell us of good and religious and lettered women. But Mrs. Hare was surrounded by distinguished and learned friends, and we gain some valuable side-lights into important theological questions. Mrs. Gilbert seldom met a person that the outside world ever heard of before, and her friends rather repel than attract our sympathies. With Mrs. Hare everything is graceful and refined, if somewhat too ecclesiastical in its bearing. With Mrs. Gilbert there is a simplicity that borders on rudeness, and an earnestness that is as severe as it is respectable. There is a difference between a Church unduly darkened with its painted glass and a Conventicle stuffy from its dusty baize-lined pews.

Mr. Gilbert has done what he could with the material he had,—but the material was not worth having, and the various changes of residence from Rotherham to Hull, or from Hull to Nottingham, have no possible interest beyond the limits of the family. It is really curious that Mrs. Gilbert should have known so few of the literary people of her day. Mrs. Barbauld she once saw. Montgomery became a friend in Yorkshire. And once she was introduced,—and this will be also a first introduction to a majority of our readers,—"to a literary nucleus of a different but interesting description, consisting of Daniel Parken, then editor of the *Eclectic Review*; Theophilus Williams, who succeeded him; and Ignatius Montgomery, a relative of the poet."

We have many extracts given us from Mrs. Gilbert's letters. They are extremely domestic and eminently pious, with an occasional innocent shrewdness about them, which is, perhaps, their best quality. On the whole, however, we think we might have been spared a few minor details; as, for instance,—"On the 23rd, four important domestic occurrences took place in our family, exclusive of the interest which has long attached to that day, [her sister's birthday]. We lighted our first fire in the parlour, added a pretty puss to our establishment, dear little J—— left off his caps, and for the first time took six or eight steps alone, for which feat you cannot think how heartily I admired, praised, and kissed him." No one can say that the author of 'My Mother' did not know her duties!

But we must now say a word about Mrs. Gilbert's literary position. Her son is naturally anxious to reclaim for her the credit of certain poems, which have been attributed to her sister; but if Jane Taylor wrote those, which dealt chiefly with nature and natural objects, we suspect that she was, after all, the better poetess of the two. Still the two are so associated that it is scarcely worth while to decide between them, and we prefer taking

the poems as a whole. It is difficult now to do justice to their real merit, apart from the factitious importance which circumstances gave them. There was then scarcely anything of the kind, except, indeed, Dr. Watts's hymns, and the verses of the Taylors were at once almost without a rival in the heads and hearts of many thousand children. There was simplicity of thought and of expression; there were occasional picturesque touches, and an easy flow of rhyme; and the writers showed some power of telling a story, and some knowledge of children's wants and tastes. The generation for which these poems were written passed away, but, grateful for pleasant memories, the parents taught them to their own little ones, and a second set prattled about 'My Mother,' or the cow dining off the cowslips, or the twinkling star. But we suspect that with the race of children of to-day only a few of these ditties hold their own. No separate collection of children's verses may be as good and full; but numbers of separate poems have been published which show a more graceful fancy and more refinement of tone than many of the "Original Poems." Mr. Gilbert does his best to vindicate these poems from Sara Coleridge's criticism; but, all said and done, there are some weak mothers who do not care to teach the moralities by sad examples and awful warnings. This, of course, may be matter of regret. It may, no doubt, be highly proper that a small fisher-boy should be himself caught by a horrible meat-hook in the larder. It is only the doctrine of compensation that the little lords should be all wicked and the little poor boys good. The fear of a man-trap is the true protection against apple-stealing schoolboys. That naughty truant, Hal, will make other lads punctual when they hear that for his sins he was torn to pieces by a mill-wheel. The glutton becomes horribly ill; the boy with smart clothes is blackened by a chimney-sweep; the girl who gives a false alarm is dreadfully burnt; and so on with the rest. In what a world of swift and certain retribution do our children live!

Possibly an edition, containing the best of the various Taylor hymns and poems, and adapted to the adherents of a milder creed, might be usefully compiled. We should be sorry if a distaste for the more truculent verses were to deprive us of some that are really charming and appropriate.

Of Mrs. Gilbert's most celebrated poem, 'My Mother,'—a poem which, eight years ago, occasioned some interesting correspondence in our columns,—we hardly know what to say. It has been so much admired, and by so many judges, good and bad, that an adverse opinion sounds like heresy. Still, we are disposed to think that early association has much to do with the admiration. Were we to read for the first time,—

Who ran to help me when I fell,
And would some pretty story tell,
Or kiss the place to make it well?
My Mother.

should we really call it tender and pathetic? or would it strike us as—shall we say—just a shade silly, just a trifle babyish? Would a child worth anything cry over it, or laugh at it? But we shrink from insinuating any further heresy.

Tales in Political Economy. By Millicent Garrett Fawcett. (Macmillan & Co.)

MRS. FAWCETT describes the task which she has essayed in the present neat little volume as one "of hiding the powder Political Economy in the raspberry jam of a story." The simile is not an inapt one if we accept the vulgar view of economic science, and it seems to grow on us in more directions than one, as we expand the idea in the pale light of early recollection. We remember, for instance, how hollow an artifice this same homely deception appeared to us after one or two experiences; how we indignantly repudiated it in the more mature days of childhood, and by what rapid stages we arrived at preferring our powder first and jam afterwards, separately administered, if at all. In a similar spirit we must acknowledge to having long learned to look upon what were once known as "stories with a purpose"; a species of educational appliances of past times, which, when at their worst, we can find no word short of "exasperating" fitly to qualify. We are far indeed from reckoning Mrs. Fawcett's book in this last category, and we have experienced very different feelings in its perusal. Nevertheless, it has painfully, however faintly, reminded us of those ill-omened volumes, and the allusion in the Preface was irresistible. "The heart knoweth its own bitterness," and the generation that can now no longer call itself "rising" has some bitter memories on that head.

There are many reasons, however, why Political Economy should form an exception to the other beneficial things which used to be disingenuously administered to us in this wise, and, notwithstanding that Mrs. Fawcett has already taken the sting out of our sarcasm by candidly giving to her work its proper designation, we shall plead them. In the first place, it is necessarily concerned, no matter almost in what way we write of it, with the material every-day concerns, and even details of life, so that these could not in any case be excluded. In the second place, its vocabulary is very generally the vocabulary of ordinary conversation, even its technicalities being technical meanings attached to words in common use; and, in the third place, if argued out in the light of these technical meanings, without clear and ample explanation, it is likely to create false conceptions in the mind of the student, and to lead him into false deductions. Besides this, it is of all subjects of study of the present day, the most necessary for the masses and the least taught, the most quoted by everybody and the worst understood. If another reason were wanted, we might find it in this certain fact, that it is ever in Political Economy the first few principles that are the most difficult to grasp, and that once these are firmly held the rest is easy. What further plea can be necessary, then, in favour of an attempt to smooth these first difficulties over, if it can be supposed that any plea was ever necessary at all? It must in fairness, too, be confessed in favour of this last dose of science so administered, that the compounder has performed her part with tact and knowledge. The unskilful physician or his myrmidons, as we remember well, used to enclose the powder completely in the jam, a humiliating artifice, thereby not only laying

a trap for the senses, but insulting our judgment beforehand in the act. Our present physician makes no such insolent pretence, but with the powder as a central figure, merely disposes her sweets about it in the manner of a graceful garnishment—the graceful garniture of an ingenious narrative.

Of the narratives themselves we do not propose to say much, as we should prefer that our readers would peruse them for themselves. The scene of the first is laid in a district with the geography of which Mr. Disraeli exhibited a remarkable familiarity about the time of the last General Election, "to the west of the Island of Sumatra," therefore just on the other side from the far-famed Straits of Malacca. We do not know if it is in compliment to that eminent politician that the inhabitants of this region are represented as of the strictest Conservative tendencies, but such is undoubtedly the case. A Capt. Adam, who visits the island with a view of "educating" them, is altogether unsuccessful, and it is with regret we learn that they are left to their fate. The action of the other three tales which go to make up the volume takes place in a different locality. Some shipwrecked sailors are thrown upon an island, Île Pleasant, which, being situated in the Pacific Ocean, may or may not form one of the recently annexed Fiji group. The hardships which they endure and endeavour to provide against, and the truths which they come to learn in their efforts to better their condition, afford many excellent illustrations of the elementary propositions of Political Economy. The idea is a good one, and it is quite wonderful what a mass of economic teaching the author manages to compress into a small space. Indeed, the illustrations of sound doctrine seem to come almost too fast upon one another, for we have scarcely time to realize our progress in one direction before we find ourselves engaged in tearing out the very vitals of another and more intricate truth. The true doctrines of International Trade, Currency, and the ratio between Production and Population, are set before us and illustrated in a masterly manner, though we do not remember to have met with any discussion of the subject of Rent, for which the occasion would seem to have been especially appropriate. Another matter upon which we are just a little bit dissatisfied concerns this very question of population, which, up to a certain point, the author treats so ably. An island, strictly limited in space, tenanted by a rapidly increasing community, should have afforded splendid scope for an authoritative solution of the great Malthusian problem; but having led us up to the verge of it, Mrs. Fawcett suddenly deserts us there, and sails away in H.M.S. Leo to achieve new conquests on, perhaps, some less disputable ground. The disappointment which we experience at this unlooked-for desertion is unaffectedly sincere. We have one more objection to make and we have done, and, oddly enough, it is a technical one. It may seem an enterprise of no little hazard to seek to convict Mrs. Fawcett of tripping in a definition of Value, and we do so with the utmost diffidence. What else are we to make, however, of the following sentence:—"Value in political economy is not determined by usefulness, although if a thing were utterly useless it would have no

value whatever"? Surely either two different significations are here attached to the idea of utility, or there is a contradiction in the terms of the sentence. She goes on to say, "The value of a thing is what you can get in exchange for it." Exactly so. "Everything therefore that has value must not only be useful in itself, but there must also be some degree of difficulty in obtaining it." Why therefore? How does this consequence follow from the antecedent? Should it not be, "Everything therefore that has value must not only be useful in itself, but capable of exchanging for something else"? The quality in value of "difficulty of attainment" is a quality that is here brought in illogically at the least. Whether it is a quality which is ever necessary to the conception of Value at all, is a question upon which we have not space here to enter.

RECENT VERSE.

Aurora: a Volume of Verse. (H. S. King & Co.)

Cloth of Gold, and other Poems. By Thomas Bailey Aldrich. (Routledge & Sons.)

Poems. By Augustus Taylor. (H. S. King & Co.)

The Mistress of the Manse. By J. G. Holland. (Sampson Low & Co.)

On the North Wind, Thistledown. By the Hon. Mrs. Willoughby. (H. S. King & Co.)

The Explorers, and other Poems. By M. C. (Melbourne, Robertson.)

SINCE the Prophetic Books of Blake broke upon a generation lulled by the sleepy trivialities of Hayley no poetic utterances have offered the reader a riddle more Sphinx-like than is supplied by 'Aurora.' 'Paracelsus,' even, hard nut as it is to the intellectual teeth, seems easy reading beside some of these latest vaticinations. That there is matter worth getting at behind the strange and mysterious phraseology we have convinced ourselves. Few except the most dauntless of readers will reach it, however, and the most ardent student can never be sure he has fully mastered the subject, or wrung from the verses the whole of their meaning. Throughout all the poems runs one apparent purpose. The aim is that of the 'Paradise Lost,' to "vindicate the ways of God to man." The book, indeed, seems a protest against the more bigotted conclusions of materialistic philosophy, an outcry against the assumption that our knowledge and our hopes are limited by the perceptions of the senses. This view is expressed in language that is never clear, and is sometimes profoundly mystical. It receives, perhaps, its most direct illustration in the first poem, 'Aurora,' from which the volume takes its title.—

Reason has had his day;
Faith was the ancient way;
Both have been tried, and men have ceased to own
 them
 Either, as fit to reign;
 Love shall unite the Twain
And side by side within the heart enthroned them;
 Thence to be born a Third!
 Whose name men scarce have heard,—
(As qualities unknown lie dormant in us,)
 Something reveal to view,
 More tender and more true,
More bright and purely beautiful to win us.
 Yet, to that end, again
Faith for an hour must reign;

Reason give way awhile unto his Sister;
 Sister and Spouse is she,
 (This is a mystery.)—
Long is it now, since last, with love he kissed her.

Again and again the idea that Faith is the key to life's enigma is put forth. Now we read in 'The Three Helmsmen' how Faith replaces Hope at the rudder of Life's bark:—

When anguish nips
The buds of life's fair tree, 'tis I
Who gleam forth brightly from on high,
Proclaiming Spirit cannot die!
'Tis I who now, as Faith, am steering,
As spirit now thy heart am cheering,
Whilst the true port thy bark is nearing.
'Tis I who sate, ere fell the night,
Within thy bark as Helmsman bright,
And as dear Hope thy heart made light.

And subsequently in the closing poem, which, like the opening, is named 'Aurora,' we are told that poesy and imagination are Faith, and that Faith is the Christ,

Through whom alone the things unseen we see.

This theme, not remote from that taken up by the Laureate in 'In Memoriam,' is set in many different keys, and is illustrated with considerable power. Much of the imagery employed is equally bold and striking, and the music of some of the lines is admirably fitted to the sense. The whole wants, however, the inspiring touch which converts into poetry the rhetoric of an ingenious, a perceptive and a highly cultivated mind.

The title 'Aurora' is taken from an ancient Vedic Hymn, which describes how "Ushas (Aurora), the Daughter of Heaven, tending to the West, puts forth her beauty like a woman; bestowing precious treasures on the offerer of adoration. She, ever youthful, brings back the light as of old."

Two writers have joined to contribute the lyrics to be found in the volume. A. A., who is responsible for the majority, seems to be the more powerful and the more original spirit. His lead is, however, closely followed by A. M., whose lucubrations evince more feminine sentiment, and are embellished by more quaint device and fanciful imagery. 'A Poet's Wooings' displays to advantage the more ornate style of workmanship of A. M., while the more severe workmanship of A. A. is seen in poems more regular in metre, such as 'Wormwood' and 'Reunited.' The following Heine like poem presents some striking pictures, and catches a measure of the ballad ring:—

MEDIÆVAL ITALY.

The music quaint of viol and lute
Floated merrily through the air;
But well away! my Soul was mute,
Mute with a vague despair.
Scarlet the streaks of sunset;
Purple the clouds of night;
Scarlet three ghastly streaks which met
My astonished, aching sight.
The Peacock they bore athwart the hall,
With jubilant trumpet blast;
When low and sad came a spirit-call,
Like a wailing wind it past.
Up from the myrtle thicket,
Up from the black lagoon,
There floated through the wicket
A Phantom pale as the moon.
Each Arab steed, within his stall,
Whinnied a piercing cry;
Each startled hound, in the banquet hall,
Howled as it floated by.
Within my chamber lowly,
Bowed the Phantom's crowned head,
As, with beckoning finger, slowly
He approached my pallet-bed.

Uprose the full and crimson moon,
Gleamed through the trellised vine;
Stunned were my ears by the deep bassoon,
By the songs of love and wine.

They feasted within the painted hall;
They danced, made jubilee;
They heard not the plaintive phantom-call;
Saw not who had come to me;
Yet there sate his daughters jovial,
Each one on her husband's knee.

And one was clothed in rose-red silk,
The second in velvet green,
The third in satin white as milk;—
Would their souls as fair had been!

The workmanship, careful and artistic generally, is yet disfigured by some strange blemishes. One scarcely expects in a serious effort to encounter such Hudibrastic experiments in verse as,—

Yielding, ere she turned to quit you for a drearier
doom to fit you,—
Lest Hope yet might manumit you, raise you up, and
make you whole,—
One last lie,—a shallow gloss of feeble, fickle, false
philoso-
phy,—the prelude to the loss of life in heart, and head,
and soul.

In the same poem "men be" is made to rhyme with "nepenthe." The scientific phraseology at times employed is profoundly prosaic. For those fond of metaphysical speculation 'Aurora' will have a charm. It will scarcely be accepted without protest by the lover of poetry.

If any new composition appears in the collection of Mr. Aldrich's poems we are unable to detect it. Here are, however, all the old favourites, the 'Palabras Cariñosas,' the daintiest and most delicate work of its class America has yet given us, 'Hascheesh,' 'Friar Jerome's' 'Beautiful Book,' 'The Queen's Ride,' and other works so dainty in execution, that they almost rise out of the class of *vers de société* into absolute poetry. If Mr. Aldrich's place is not with the Immortals, he is, at least, on the slopes of Parnassus.

Mr. Augustus Taylor is chiefly noticeable among young versifiers for his avoidance of ordinary models. He is no follower of the Laureate, Mr. Swinburne or Mr. Browning, the three writers whose influence is principally responsible for the aberrations of modern verse. Mr. Matthew Arnold alone among modern poets has swayed him. Mr. Taylor's verses are those of a man of scholarly taste and cultivated perception, without poetic insight, and with no strong sense of the value of words. Not that Mr. Taylor is incapable of what is called word-painting. Some of his pictures, on the contrary, are full of colour. He uses, however, habitually words for the mere purpose of providing rhymes or filling up lines to their requisite length. We know, for instance, when a man writes—

The wind was fair: we put to sea,
With hearts and voices full of glee,
To wander westward far and free.

that half the entire verse is commonplace and meaningless expletive.

'The Mistress of the Manse' tells in verse the story of two lives. A young American clergyman brings home his wife, a Southerner, to his manse, situated apparently in some New England State. Her arrival, her reception, and her efforts to win the love of those around her are touchingly described. When the first blow of battle is struck, the husband, a strong Abolitionist, feels it his duty to quit the pulpit for the battle-field. He fights long

and successfully, and is brought home from Gettysburg to die. Before his arrival his bride has sheltered secretly her brother, also wounded, who has fought on the Southern side. In so doing she has encountered suspicion, jealousy, and mistrust. Her husband, on his return, approves of her action; the two soldiers meet and shake hands, then die, and are buried in the same grave. A portion of this story recalls the 'Wife's Secret' of Mr. Lovell. The treatment is tender in the opening portion, and the heroine is pleasingly depicted. When the sterner scenes are reached, the author is less at his ease, and the concluding portion of the book is *manqué*. We fail to share the author's admiration for his hero. A clergyman who abandons his unending combat against the Enemy of Souls to fight those whom he considers the foes of his country, can have no strong sense of the value of his mission, and no high estimate of the worth of a gospel of peace.

In 'On the North Wind, Thistledown,' Mrs. Willoughby tells some stories which are both moving in incident and touching in treatment. The one fault we find with her is that she has not told them in prose, or, at any rate, that she has felt bound to divide her prose into lengths and denominate it poetry. Any reader would surely acquit of poetic form or poetic pretence such sentences as the following, which are written without Mrs. Willoughby's measurements:—"He had talents that in some would make a fame, but he was indolent; witty and pleasant too in conversation, and much sought after in society. He farm'd a little land on the east coast of Scotland—more for pastime, as he said, than for the good it brought him." Mrs. Willoughby has some narrative power; her ballads are not without spirit, and a description of a fight between a boy and a stag in 'Euphemia' shows genuine force.

'The Explorers' has vigour and character, and gives animated pictures of Australian life and adventure. Breeziness of style and sincerity of workmanship will, with a certain number of readers, compound for the absence of gifts more distinctly poetical.

A Ramble Round the World, 1871. By M. le Baron de Hübner. Translated by Lady Herbert. 2 vols. (Macmillan & Co.)

It is not every one who in a journey round the world, extending over only eight months, could find materials with which to make a book of any worth on the countries through which he travelled. The gift of acute observation on men and things is rare, and in its absence the temptation to launch into subjects upon which his information can only be acquired at second or third hand, and which must, therefore, be of doubtful value, is a strong one to the traveller. No doubt the safest plan for the writer of a book of hasty travels is to chronicle only that which comes within his immediate ken, and more especially is this the case when he takes upon himself to give the world his impressions of such little-known countries as China and Japan. To attempt to reproduce the substance of the generally accepted beliefs on the people and customs of these lands would be to stereotype blunders and perpetuate absurdities without end.

Fortunately for his readers, the author of the present work is one who has long been accustomed to look on men and manners from all points of view, and his official and social position gave him exceptionally good opportunities of associating with the politicians and celebrities of the countries on his route. He was a friend of General Sheridan; he was, of course, introduced to Brigham Young; and he was received by the Mikado of Japan, and by Prince Kung at Peking. He was the guest of ministers and consuls, and, as such, was able to gain much accurate and interesting information, and to penetrate into precincts from which less fortunate travellers are excluded. If we add that he writes in an easy and animated style, we shall have said enough to indicate that his book is pleasant reading. The route he took was from Queenstown to New York, and from thence by train to San Francisco. There he embarked on board one of the Pacific Mail Company's steamers for Japan, and so on to China, from which country he returned to Europe by the ordinary overland route.

Socially his impressions of the Americans were not altogether favourable. He gives them a full meed of praise for their energy, their industry, and their many other good qualities, but the anomalies arising out of a system of social equality were plainly distasteful to the Austrian Baron. His views on the Mormon question are those which are shared by most people who have visited the settlement; but the account of his visit to Brigham Young is interesting, and his description of the Prophet is eminently characteristic of the man.

The contrast between the Japanese and Chinese struck our author most forcibly. Among the former he found every one eager for change and reforms, and anxious to discard everything distinctive and national in favour of anything which was new and European. In China, on the contrary, there was on the part of the mandarins a marked determination to keep things as they are as long as possible. Not that Chinamen are ignorant of the advantages of European science and civilization, but they argue that these benefits are not to be compared to the evils which would follow on the free admission of foreigners into the empire. The opium traffic and the slave trade have shown them that the advent of foreigners to the open ports has not been an unmixed good; and if such things are done in the green tree, what, they ask, would be done in the dry. The Japanese have as yet been free from these evil experiences, and they are formed in quite a different mould from that in which the Chinaman is cast. They have so long been taught to look beyond the limits of their islands for examples of excellence, that they have little or no dependence on themselves, or on the value of their institutions. Baron de Hübner laughs, and with reason, at the absurd desire shown by the upper classes to ape everything foreign, even to the extent of adding opera-hats and boots with elastic sides to their native attire. But the common people are like the country they inhabit, bright and joyous. Their unaffected good humour and cheerfulness are the favourite themes of every visitor to Japan. All are merry, careless, and easy-going; and were it not for the dark shadows which the two-sworded men cast over the land, it would be

a country in which it would be a delight to live.

If Baron de Hübner had been determined to visit both Japan and China, his wisest course would have been to have taken the last first. After having ridden through the most lovely scenery of Japan, having mixed in social intercourse with some of the leading statesmen of the country, and having been received in audience by the Mikado, he suddenly finds himself sailing between the low, flat, mud-banks of the Peiho to Peking, where, instead of the jovial greeting he everywhere received in the land of the Rising Sun, he was met with distant courtesy and ill-disguised suspicion. The change was evidently not to his taste, for he hurried away from Peking before Prince Kung could return the visit he paid him at the Tsung-li Yamun; and some idea of the dreariness of the scenery he left behind him may be formed by his expressions of unbounded delight at the very moderate beauty of Hongkong. In a single paragraph the author dismisses the remainder of his voyage to Europe, and we shall imitate his brevity. The sketch we have given of his book will serve to some extent to indicate the nature of its contents. In dealing with much that was new to him he shows a remarkably clear insight into the character of nations as well as of individuals, and into the motives which influence their conduct. Altogether his work is worth reading, and, strange to say, it has lost none of its attractiveness of style in passing through the hands of the translator.

MISS COBBE ON THE FUTURE OF MAN.

The Hopes of the Human Race, Hereafter and Here. By Frances Power Cobbe. (Williams & Norgate.)

MISS COBBE has chosen a very big title for a not very big book. Innumerable volumes have been written in the past, and there are, doubtless, many more to come, on each of the two great subjects she has rolled into one. "The hopes of the human race" have always been sufficiently expansive. "Man's unhappiness," Carlyle says, "comes of his greatness; it is because there is an Infinite in him, which, with all his cunning, he cannot quite bury under the Finite." If every individual would require for his permanent satisfaction and saturation "God's infinite Universe altogether to himself," what must be the sum—if hopes are in any proportion to desires—that would satisfy the Race? But if we know that the "future" of the Race "here" has never yet corresponded to the hopes entertained of it in the past, why must we conclude that the future of the individuals composing the Race will "hereafter" realize the longings of each? Miss Cobbe infers that it will; for the "hereafter" she tries to illuminate is not that of the Race, but of the units of which it is made up. All she says on the subject is sufficiently old, the only claim to novelty of speculation being that set up regarding what is said of the future of the Race "here." So far, then, the title of the book is misleading as well as grandiose. It may be questioned if, strictly taken, we are entitled to speak of the "Future of the Human Race" "Hereafter," for our imaginations figure no condition of collective humanity after the present life; and we are, in our most speculative moods, forced to be

content with dreaming only of the individual as "to be, or not to be." We have some right to be dissatisfied when we find that 'The Hopes of the Human Race, Hereafter and Here,'—undoubtedly a taking title,—only introduces us to some rather rhetorical lucubrations on the immortality of the soul, varied by a few not particularly original speculations regarding the conditions of the possible life of the future, and followed by an essay on the natural history of the emotion of sympathy and the counter-emotion, for which Miss Cobbe has devised the term "Heteropathy."

Miss Cobbe is satisfied that the last essay contains ideas which no one has ever suggested before. She has, "for the first time, brought to notice" a "psychological fact," which she deems of great importance. This essay and 'The Life after Death,' in two parts, are reprinted from the *Theological Review*, the only new matter in the volume being the Preface, of some seventy pages, which derives its interest from the fact of its "having special reference to Mr. Mill's Essay on Religion." It is doubtful if that interest will be maintained when the reader learns the use that is made of Mr. Mill and his posthumous Essays. He is held up as an example of the highest type of human nature lacking the religious instinct. His last work is the "self-revelation of a very noble mind, wherein (*sic*), owing to almost unique circumstances, the whole element"—namely, that which is the "origin and organ of Religion"—"has been eliminated." That element, "it is transparently evident, Mr. Mill had not." When "he comes to deal with a subject on which the rude tinker of Bedford has instructed the world," he "writes like a blind man discoursing of colours, or a deaf man criticizing the contortions of a violinist wasted on the delusion of music." The "organ of Religion" having been extirpated by the elder Mill "from his child's heart," the self-revelations of Mr. John Stuart Mill stand as an awful warning of what such a "dreadful experiment" must come to even when tried "in the person of one of the ablest, and, in all things beside, one of the very noblest of men." The lesson to be drawn is, that "spiritual things *must* be spiritually discerned," or not at all. The lesson may be correct, but we fail to see that the premises support it even if they were true, which we may take leave to doubt. Mr. Mill may have performed an insufficient induction in dealing with the facts of human nature that necessitate religion—he may have omitted to observe, or not given due force and weight to, religious phenomena; but, unless the religious instinct is a special organ, the gift of only the chosen few,—in which case it is no longer a universal human sentiment,—its elements must have been in Mr. Mill as in other people. That an inveterate habit of scepticism may chill religious emotion is, of course, certain; but if Religion is to depend upon a special organ, wholly lacking in some men, only dimly present in the great mass, and articulate and distinct in a favoured few alone, then it is at once confounded with Mysticism. The history of Mysticism is an important chapter of human experience; but the champions of Religion are short-sighted when they identify the two. Some other use must be found for Mr. Mill. Certainly some better explanation is required of his Essays.

Of what is called the "principal essay in the book" little need be said. It is an attempt to prove the immortality of the soul from the conceptions Miss Cobbe has of the nature of the Deity. In dealing with objections to the (assumed) Divine Attributes, she introduces a number of arguments, or statements, which used to do service in treating long ago the problem of the origin of evil. They come, in sum and substance, to the metaphysical deliverance that God must create under conditions if He creates at all. The argument for immortality from the assumed moral necessity for the fuller development of the individual in the future, does not meet the case, which may be supposed, of men's lower spiritual lives being steps in the progress towards a higher to be realized by others. Why may not the law of sacrifice hold in the moral as it does in the material world, and races be swept away to make room for higher ones? Such a speculation, at all events, may be opposed to the ordinary arguments for immortality; and Miss Cobbe, although she thinks otherwise, has not really got beyond these. Her observations on "Heteropathy," in the last essay, possess interest, but scarcely sufficient to induce us to ask her to fulfil her threat that she "could readily double again and again the illustrations given of it in these brief pages."

The History of Advertising, from the Earliest Times. By Henry Sampson. With Illustrations and Fac-similes. (Chatto & Windus.)

MR. SAMPSON'S book is one in which a good idea has been carried out tolerably well. If occasional disappointment is felt by the reader, the latter must remember that in the compilation of such a book the difficulties are many, and the superabundance of matter rather forms an obstruction than clears the way. Perhaps Mr. Sampson deals more with the history of the Press than is desirable, although this was a part of his subject. The History of Advertising connects itself naturally with a History of Newspapers; but Mr. Sampson might have been more brief with the latter history with advantage to that of advertising. With some drawbacks, however, we have here a book to be thankful for.

We are taken back to early times, as the title-page promises. We read how tradesmen puffed their wares when Jupiter reigned in Olympus. We see what facetious or impudent boys chalked on the walls of Latin cities when Plancus was Consul. We find Greek individuals affixing little sheets of lead (inscribed with curses) to the statues of infernal deities, and devoting to the ill-keeping of those gods personages who had offended the individuals in question. The "verba ad summam caveam spectantia" meet us at every corner. On the other hand, by the figures of two snakes, painted on a temple wall, we know that that wall is to be respected. This, indeed, one learnt long ago, from the lines in Persius (l. 112):—

Hic, inquit, veto quisquam faxit oletum?
Pinge duos angues.

Mr. Sampson carries us pretty well over the world to show us how wit, audacity, craft, and cunning have been employed in advertising. But, after all, we find some

of the most amusing illustrations at home and in comparatively modern times. Our author himself, however, has hardly got all the threads of his subject quite in hand. He is not aware, for instance, of some results of newspaper announcements. A birth advertised in the *Times* generally brings to the house where the event has happened countless prospectuses of schools "for little boys" or "girls," as the case may be. And a record in the column for "Deaths" often brings cards of terms from half the monument builders in and about the metropolis! As for marriages, consequences are provided for, and advertisement made of the provision long before the ceremony. "Wedding outfits and Layettes" is to be seen in every shop or "establishment" having especial regard to such matters.

Among the many interesting illustrations to this book is a photographed copy of the *Times*, for January 1, 1788, which may be easily read by means of a magnifying glass. And this reminds us of another incident connected with advertising which we do not remember seeing in Mr. Sampson's volume. In the early up-hill days of the *Times*, announcements of births, deaths, and marriages were made *gratis*, and the senders were thanked for their communications. Whether woman's wit caused the change or not, we cannot say, but "woman" greatly profited by it. In course of years, a charge was made for the announcements in question, and the column was playfully made over to the then proprietor's wife as her source for "pocket-money." The product of such a column would now suffice to maintain a middle-class household, dower the daughters, establish the sons, and secure a handsome "assurance" for a widow.

Although Mr. Sampson's book is not without method, it is not so exactly classified as we could wish. We have looked for advertisements of schools, and have, indeed, found many; but these do not furnish, as a larger collection might have done, a complete idea, not of the qualities of the persons taught, but of the qualifications of the teachers. Mr. Sampson does not give the advertisement of Mrs. Makin, who had been "tutress" to the Princess Elizabeth, daughter of Charles the First, and who, in 1673, was at the head of "a School for Gentlewomen" at Tottenham High Cross. When we remember that Mrs. Makin's advertisement was in the form of an "essay," dedicated to the "Lady Mary, daughter of James, Duke of York," we are not surprised that Mr. Sampson has not furnished a copy of it. But we are surprised at his not referring to it, as it marks a period when an attempt was made to raise the womanly character in the social scale. "The barbarous custom to breed women low," says Mrs. Makin, "is grown general among us, and hath prevailed so far that it is verily believed that women are not endowed with such reason as men." Mrs. Makin names many ladies, of all countries and periods, who were distinguished for their learning, accomplishments, and other virtues. She is a reformer, as may be seen in the remark, "Were a competent number of schools erected to educate Ladies ingeniously, methinks I see how ashamed men would be of their ignorance, and how industrious the next generation would be to wipe off the reproach."

Worthy of note is it that Mrs. Makin and her assistants included in the education of ladies not only "Arts and Tongues," music, &c., but also the "keeping of accounts," natural history, not from books, but from "Visibles," and "those who please may learn Limning, Preserving, Pastry, and Cookery." These last useful matters came to be reckoned among essentials. At a subsequent period, Mrs. Elizabeth Titchin, who was at the head of a fashionable ladies' school at Highgate, stated that "in the above house, young gentlewomen may be soberly educated and taught all sorts of learning fit for them, as also raising of Paste and all sorts of Housewifery." Sometimes not only were the double subjects taught, but the two sexes studied under the same roof. Here is a specimen of what was offered in this way in a contemporary advertisement: "About 40 miles from London is a Schoolmaster who has had such success with boys, as there are about 40 Ministers and Schoolmasters who were his scholars. His wife also teaches girls lace-making, plain work, raising Paste, sauces and cookery to the degree of exactness. The price is 10 or 11 $\frac{1}{2}$ the year, with a pair of sheets and spoons, to be returned if desired. Coaches and other conveniences pass every day within half a mile of the house, and 'tis but an easy day's journey to or from London." The tariff seems low to modern experience; but from "10 or 11 $\frac{1}{2}$," at such schools as the above, to the 20 $\frac{1}{2}$, and whatever more the parents chose to add, of the more fashionable school at Tottenham High Cross, were the average fees at the close of the seventeenth and first part of the eighteenth centuries. About the same time an attempt to communicate refinement of manner was made by "E. Combe," who advertised a translation from the French of 'The Art of being Easy at all Times and in all Places, written chiefly for the use of a Lady of Quality.'

Among the educational advertisements, which are not in worse English than many which show the incapacity of teachers at the present day, some offer the strange mixture of Greek, Latin, and High Dutch. The Girls of the Period were wonderfully impudent creatures. They advertised for loans of money, sometimes of considerable sums, on personal security, which, it was thought, would be very agreeable to a young gentleman who could understand it! Some women went beyond mere impudence; and female pugilists were refined (compared with the ladies) when they announced that a stand-up fight, half-naked, will come off, on a certain day, "God willing"! In 1811, the Rev. J. L. Chirol, Chaplain at H.M.'s French Royal Chapel, St. James's, advertised 'An Enquiry into the Best System of Female Education.' He says that he examined 500 boarding-schools minutely, and he pronounced the best "good for nothing." Chirol defines women as altogether inferior to men; as "subject to constant infirmities"; able to think (or to think she thinks), but not to meditate, and unable to create original ideas of her own, barely able to improve those of the other sex. He states that a lady told him she had seen forty boarding-school girls fed for two days on one leg of mutton. Of the mistresses, he adds, that they shop all the morning, drink all the afternoon, write love poems and novels in the evening, leave the "girls" to teachers, and care little what

becomes of them. They were often of doubtful character: cast-off mistresses, with no resource but to turn governesses or mantua-makers. We recommend advertisements of books like Chirol's for Mr. Sampson's next edition.

Meanwhile, we recommend the present one, which takes us through antiquity, the Middle Ages, and the present times, illustrating all in turn by advertisements—serious, comic, roguish, or downright rascally. The chapter on "Swindles and Hoaxes" is full of entertainment; but of that the volume itself is full from the first page to the last.

CHRISTMAS BOOKS.

Tales of Adventure; or, Wild Work in Strange Places. By R. M. Ballantyne. (Nisbet & Co.)

The Pirate City: an Algerine Tale. By R. M. Ballantyne. (Same publishers.)

The Ocean and its Wonders. By R. M. Ballantyne. (Nelson & Sons.)

The Three Lieutenants; or, Naval Life in the Nineteenth Century. By W. H. G. Kingston. (Griffith & Farran.)

As sure as the blackberry season, which all but London boys know, comes round and goes, so is it followed by the boys' book season, which produces almost as plentiful a crop. Out the books come like butterflies, and as gaudy as tropical insects, in their green and scarlet and gold. When we have an extraordinary incoming of butterflies or lady-birds, we endeavour to account for the invasion by some physical cause, a hot wind direct from the tropics or a cold one from the bleak north. Meteorology is pressed to the utmost, when animals are taken up by the clouds in distant regions and then gently deposited a few thousand miles away; but our meteorological knowledge is insufficient to account for the boys' book-shower, and, failing that, we believe we are right in saying that it is due to the pernicious system of almost unlimited prize-giving at schools,—we say "pernicious" advisedly, for we are convinced that as generally practised it does more harm than good. To it we may attribute the annual appearance of such a large number of boys' books at this season, handsome to look at, cheap in price, and but too frequently worthless in every sense. The first three works in our list are by the same author, a most prolific writer. The first is a reprint of four tales from his own Miscellany, and, as they are tales of hunting and vicissitudes of travel, they are sure to please boys. The second is intended to depict life and events in the pirate city of Algiers. A winter's residence in Algeria, and "a careful examination of the most interesting and authentic records obtainable," induced the author to consider he was entitled or qualified for the task. Probably Mr. Ballantyne is serious; but, considering he describes the Deys who governed Algiers as illiterate and ignorant men, whose only law was their will, and in whose hands was the life of every vassal, we cannot imagine the archives of such a suzerainty to be of any great extent. The picture of life and events may be true, for what we or any one else may know, but we had rather it had at once been acknowledged to be pure fiction, for we do not think any boy will gain much real knowledge of Algerine life from it. We are soon brought face to face with a set of—

As mildly mannered men

As ever scuttled ship or cut a throat;

—and the volume is sensational enough to please any boy under fourteen, which we suppose in these days of fast living is the turning-point, when they take to smoking and consequently are—men. The tale, however, is told with Mr. Ballantyne's usual facility, and, as it is plentifully sprinkled with horrors, no doubt it will be greatly enjoyed by some boys. The work winds up with the oft-told tale of the battle of Algiers and the release of the Christian slaves by Lord Exmouth.

The third work, 'The Ocean and its Wonders,'

is a compilation of scraps strung together without much thought or knowledge of the subject from many men's books, but chiefly from Capt. Maury's 'Physical Geography of the Sea,' the object being, to impart a knowledge of the "causes and effects of those grand oceanic and atmospheric currents which modify the climates of the earth, and diversify the face of Nature from the Equator to the Poles." Here Mr. Ballantyne has got out of his element. As long as he confined himself to fiction, and kept within the bounds of probability, we could approve; but this science and water is anything but interesting, and by no means so instructive as it should be. Had the date of the work been 1864, instead of ten years later, the volume might have been tolerated; but owing to the mighty advances that have been made in our knowledge of the physical condition of the sea, boys will require to unlearn on some subjects what they imbibe from this work, and even what is accurate is entirely vitiated by the plates intended to elucidate the subjects. We should like to see a man of Arctic experience guarantee the correctness of the "Formation of Icebergs," page 22, or of the glacial ice, the parent of the bergs, or the sailor of Tropical experience who ever saw the "Sargasso sea," as in page 60. 'The Great Wave off the Cape of Good Hope,' 'The Aurora Borealis,' 'Morton Discovering the Open Sea,' are neither fact nor fiction, and the water-spouts wonderful! and all ridiculous. Give the book, O Magister, but it will not prove much of a prize to the gainer. There is an old saying, that "There are more wonderful things in the sea than ever came out of it"; but there are more wonderful things in this 'Ocean and its Wonders' than were ever in the sea or on it.

The last of our batch, 'The Three Lieutenants,' is the story of a sailor, and is well calculated to interest boys, and send them, spite of parents and guardians, to sea—but oh, the disappointment to the lad who is induced to take to the sea by the picture of life given in this volume! The nineteenth century is a long period in naval life, and the first three-quarters of it—may, the last quarter—has wrought such changes in that life as virtually to separate Nelson's days from the present time by centuries. The slashing frigate Plantagenet, or the handsome corvette Tudor, are animals as obsolete as those of the pre-historic world; the slashing and handsome ships are now but iron cases of no form or beauty that can be admired, and one of the great inducements that has sent many a spirited boy to sea is also gone, viz., that he will be no more a school-boy; that happy result of going to sea has passed with the slashing frigates, and he must now look forward to being a school-boy until he is a captain, and after that—but when Mr. Kingston has gone through the different grades of the Navy, we may gain a better idea of naval life, of the present day, than in the work before us. The book is pleasantly written, as the generality of Mr. Kingston's works are.

OUR LIBRARY TABLE.

In *Historic and Monumental Rome*, Mr. C. J. Hemans has given students a manual on a subject of which he is master. We can warmly recommend this handy volume, which Messrs Williams & Norgate have just published. No visitor to Rome should be without it.

MESSRS. M. G. & E. T. MULHALL, the Proprietors and Editors of the *Buenos Ayres Standard*, have published through Mr. Stanford, *A Handbook of the River Plate Republics, comprising Buenos Ayres and the Provinces of the Argentine Republic, and the Republics of Uruguay and Paraguay*. Their work is a kind of hybrid between the two usual kinds of handbook, viz., that intended for tourists, telling what to see, and how to see it, and the one got up to induce, entrap, or beguile the working-man to enter on a new life in a new world. Still this handbook has decidedly the last-named tendency, as the opening paragraph reveals:—"The River Plate offers a fine field for immigrants, as is proved by the thousands of Europeans here who have

gained fortune and position for the last twenty years,"—and at page 45, "the Argentine Republic is the poor man's El Dorado"; but the poor man needs to come from an El Dorado, for, although in the Introduction it is stated that "No passport is required on landing in the River Plate," in another place we are told "Passengers are usually landed (at Buenos Ayres) in a little steamboat, but failing this, it will be necessary to take a whale-boat (M'Lean's are the best), and be sure to bargain with the boatman before leaving the ship; his charge will depend on the weather, say \$20 to \$50 a head." Messrs. Mulhall do not say whether the dollars are paper dollars, value 2d. each, or hard dollar notes of 50d. each; but as, in a paragraph occurring just before the one quoted, it is stated that the charges at the best hotels are \$3 per day, we are warranted in concluding that the immigrant would have to pay 4 to 10 pounds sterling for landing, an expensive passport to our mind. The account of the country is fair, and does not altogether conceal the disagreeables, the "Biscachas," the deadly toad "escuerzo," and the snake "vivora de la Cruz," and we may add mosquitoes and sandflies; but no mention is made of the political state of the country and the continued condition of unrest. The free republic, where life and property are not safe, is a little too free and easy for the thoughtful hard-working man to entrust himself in. We see in the enumeration of Europeans that Englishmen are in a minority in the River Plate States, and we hope they may continue to be so; for we have colonies of our own where the hard-working man will gain as much of a "fortune and position" as in the River Plate, and feel his head a trifle more secure on his shoulders; but should his thoughts turn that way, let him make up his mind to go when the Republic has been without a war or a revolution for five years—he may then venture. The 'Handbook' bristles with statistics, the correctness of which we take for granted, and they might make the work valuable as a book of reference, but there being no index, it is for that purpose useless, and the table of contents gives no information. The only map given has but little or nothing on it. The book is carelessly put together, but well printed.

Two big books were published in Paris on Monday, both of which are being talked about in France, but neither of which is likely to find many English readers. The one is the collection of the letters of Proudhon, published by Lacroix, Verboeckhoven & Cie.; the other, *L'Esprit Nouveau*, by M. Edgar Quinet, published by Dentu. This latter is a volume on every sort of subject, the only good chapters of which, to our thinking, are the last, in which the author is troubled with a metaphysical nightmare, and has explained to him (by a German) the three "stations of the illusions": the belief in personal happiness in this world; that in happiness in a future world; and, that in the utility of the exercise of patriotism or philanthropy. In an earlier chapter M. Quinet lays the decline in the rate of increase of the population in France at the door of the Church, which, considering the notorious reasons for the decline, and the action of the Roman Catholic Church with regard to them, is, indeed, hard measure!

FROM Manchester we have received the Report of the Free Libraries Committee of that city. The success of these libraries continues to be great.—Mr. Pink, the Librarian of the Cambridge Free Library, has sent us a Catalogue of the excellent Reference Library in that town.

MESSRS. DE LA RUE have sent us several pocket-books and almanacs for the coming year, which, like their predecessors, are both elegant and useful. The same firm send us some Calendars for the wall, which are most ingeniously contrived and extremely pretty.

Eason's *Almanac for Ireland*, which Messrs. W. H. Smith & Son publish, is one of the best shilling almanacs that we have seen.

REPRINTS still continue to pour in upon us. Messrs. Blackie & Son have re-issued, at a cheaper

rate, Marcoy's *Travels in South America*, two handsome volumes, the illustrations of which are, as is usual with French work, excellent.—Messrs. Bell & Son send us an illustrated edition of Mr. Lewin's *Life and Epistles of St. Paul*. The most valuable of the woodcuts in Mr. Lewin's work are those of the coins, the selection of which is due to that skilled numismatist, Mr. B. V. Head.—Messrs. H. S. King & Co. have reprinted the *Tales of the Zenana* of the late Mr. Hockley, the author of 'Pandurang Hari.' These stories are a great deal more lively and interesting than the Christmas books that are now issuing from the press, and we trust the new edition may meet with the circulation it deserves.—Sir Samuel Baker's clever volumes, *The Rifle and Hound in Ceylon* and *Eight Years in Ceylon*, have been republished by Messrs. Longmans & Co.—The Handy-Volume Edition of the Bible, issued by Messrs. Bradbury, Agnew & Co., deserves warm praise. The absurd custom of putting the whole Bible into one volume compels either the use of a painfully small type or the adoption of a large quarto page, the result of which is a large, clumsy volume. The "family Bible" so much in vogue is a horrid monstrosity, usually made more hideous than it naturally is by a heavy leather binding and huge brass clasp. These eleven pretty little volumes, bound in cloth, and contained in a neat case, are a pleasant innovation on the old method; and we trust that this attempt to publish the Bible in a common-sense form may lead to other editions of a similar kind. We are only sorry Messrs. Bradbury have not abandoned the usual verses in favour of paragraphs.

THE second volume of Dr. Gustav Cohn's work on the English railway system has just been published at Leipzig by Messrs. Duncker & Humblot. The first volume on the History of English Railway Legislation, the publication of which we noticed last spring, has had a remarkable success in Germany, where the railway question engages much attention. And Dr. Cohn's second volume, which critically examines the whole English railway system, and discusses several great economic questions, may be said to possess considerably more interest and importance for both the railway and the economic worlds. The title of the second volume is *Zur Beurtheilung der Englischen Eisenbahnpolitik*.

WE have on our table *Outlines of Cosmic Philosophy*, by J. Fiske, M.A., LL.B., 2 vols. (Macmillan),—*Centrifugal Force and Gravitation*, by Kuklos, 8 vols. (Montreal, Lovell),—*A Review of Macaulay's Teaching on the Relationship of Theology to the Science of Government*, by Kuklos, 2 vols. (Montreal, Lovell),—*Ten Years of Gentleman Farming at Blennerhasset*, by W. Lawson, C. D. Hunter, and others (Longmans),—*The Boy Joiner and Model Maker*, by E. A. Davidson (Cassell),—*The Orphans of Malvern* (Houlston),—*The Twin Brothers of Elvedale*, by C. H. Eden (Ward),—and *The Onward Reiter*, edited by W. Darrah, Vol. III. (Partridge). Among new Editions we have *The Wild North Land*, by Major W. F. Butler (Low),—and *Valentin*, by H. Kingsley (Routledge).

LIST OF NEW BOOKS.

Theology.

Bible Class and Youth's Magazine, Vol. 14, cr. 8vo. 1/8 cl.
Hope's (A. J. B.) Worship in the Church of England, 9/ cl.
Malan's (C. H.) A Soldier's Experience of God's Love, 2nd edit. cr. 8vo. 3/6 cl.
Martineau's (J.) Religion as Affected by Modern Materialism, 3rd edit. 8vo. 1/ awd.
Missionary Prayers for Private and Family Use, 18mo. 1/ cl.
Mission Life, Vol. 5, Part I. 8vo. 3/6 cl.
Romane's (G. J.) Christian Prayer and General Laws, 5/ cl.

Philosophy.

Laming's (R.) Spirituality of Causation, cr. 8vo. 3/ cl.
Sidgwick's (H.) Methods of Ethics, 8vo. 14/ cl.

Law.

Ayckbourn's (H.) Jurisdiction and Practice of Supreme Court of Judicature, &c., cr. 8vo. 12/ cl.

Fine Art.

Dresden Gallery, 50 Photographs, with Descriptive Letter-press, 4to. 42/ cl.
Kugler's Handbook of Painting, The Italian School, by Lady Eastlake, 4th edit. 2 vols. cr. 8vo. 30/ cl.

Pictures of Italian Masters, with Essay, &c., by W. B. Scott, 4to. 21/ cl.

Portfolio, edited by P. G. Hamerton, Vol. 5, folio, 35/ cl.

Poetry and the Drama.

Floral Poetry, a Book for all Seasons, 12mo. 3/6 cl.
Illustrated Songs and Hymns for Little Ones, by T. B. S., 2/6 cl.
Kebble's (J.) Christian Year, Chiswick Press Edition, 10/6 cl.
Kebble's Christian Year, with Memoir of Author, by W. Temple, 12mo. 5/ cl.
Oehlenschlaeger's Earl Hakon the Mighty, translated by F. C. Lucanella, cr. 8vo. 5/ cl.
Tennyson's Works, Vol. 6, Cabinet Edition, 12mo. 2/6 cl.
Windus's (W. E.) Broadstone Hall, and other Poems, cr. 8vo. 5/ Music.

Songs of Our Youth, by Author of 'John Halifax,' 4to. 15/ cl.

History.

Countess Matilda's Von de Recke Volmerstein, by her Daughter, 2nd edit. cr. 8vo. 5/ cl.
Gairdner's (J.) Houses of Lancaster and York, 18mo. 2/6 cl.
Hall's (M.) Andrew Marvel and his Friends, cr. 8vo. 5/ cl.
Higginbotham's (J. J.) Men Whom India has Known, 2nd edit. 8vo. 12/ cl.
Lubbock's (Sir J.) Origin of Civilization, 3rd edit. 8vo. 18/ cl.
Robertson's (J. C.) History of the Christian Church, Vols. 5 and 6, cr. 8vo. 6/ each, cl.
Strauss's (G. L. M.) Men who have Made the New German Empire, 2 vols. 8vo. 25/ cl.

Geography.

Davis's (Rev. E. J.) Anatolia, or the Journal of a Visit to some of the Ancient Ruined Cities of Caria, &c., 8vo. 21/ cl.
Taylor's (B.) Egypt and Iceland in 1874, cr. 8vo. 7/6 cl.
Thomson's (J.) Straits of Malacca, 8vo. 21/ cl.

Philology.

Maetzner's (Prof.) English Grammar, translated from the German by C. J. Grece, 3 vols. 8vo. 36/ cl.
Nibelungenlied (The), trans. by W. N. Lettsom, 2nd ed. 7/6 cl.
Trench (R. C.) On the Study of Words, 14th ed. 12mo. 4/6 cl.
White's Grammar-School Texts, Sallust's Catiline War, 1/6 cl.

Science.

Buchanan's (A.) Forces which Carry on the Circulation of the Blood, 2nd edit. 8vo. 5/ cl.
Clinical Pocket-Book, cr. 8vo. 2/6 cl. awd.
Collins's (J. H.) Principles of Metal Mining, 12mo. 1/ cl.
Galton's (F.) English Men of Science, 8vo. 8/6 cl.
Gerard's (L. J. V.) Elements of Geometry, Pt. 1, cr. 8vo. 4/ cl.
Heath's (D. D.) Elementary Exposition of the Doctrine of Energy, cr. 8vo. 4/6 cl.
Horton's (J. A. B.) Diseases of Tropical Climates, 12/6 cl.
Moore's (T.) Elements of Botany, 11th edit. 12mo. 2/6 cl.
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Under the Cross, with Preface by E. Garbett, cr. 8vo. 2/ cl.
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NOTES FROM NAPLES.

Naples, Nov. 18, 1874.

A PALERMO journal has an article headed 'Discovery of a large Deposit of Fossil Elephants in Carini.' "For many years," it says, "scientific men have regarded the basin of Palermo as one of the spots most favoured by nature for the study of such pre-historic animals, and amongst the many localities explored in the neighbourhood of Palermo, no one has been so well preserved as that lately discovered close to Carini, in the 'Grotta dei Pantalì.' The discovery of the rare deposit of bones contained in this Grotta was first made by a

farmer, whilst forming a cistern. Some time later, Prof. Gemellaro, Director of the Geological and Mineralogical Museum in the University of Palermo, had his attention directed to it, some of the bones having been sent to him by Cav. Agostino Todaro, Professor of Botany, and by Signor Spallici, Scholastic Inspector of the Province. Prof. Gemellaro visited the Grotta, and, having made arrangements with the proprietor, commenced an excavation, assisted by Prof. Andrea di Blasio. The result was, that precious remains of elephants' bones were brought to light and carried off to Palermo. There they were put together, and, having been placed in the museum for a month, have been exhibited to a large concourse of visitors.

As a literary curiosity may be noted a translation of the 'Paradise' of Dante into the Calabrese dialect. "The version," says a critic, "is very faithful and clear, so faithful, indeed, that on a comparison of it with the original, we find that the author follows word by word and verse by verse. The book, too, is full of notes displaying much learning. In addition, it contains a plan of the mundane system followed by Dante, which assists the reader in forming some idea of the journey described by the poet." The author, whose name is Francesco Limanzi, is a local Judge, and the wonder is that he should have found time amidst the occupations of his profession to undertake such a labour. It evidently was one of love, however, and though the necessity or utility of such a work may be doubted, it has considerable merit. Literary curiosity as it is, it has its pendant in 'Lo Tasso Napoletano' of Fasano, a translation into the Neapolitan dialect of the 'Jerusalem Delivered,' which was printed in Naples on the 15th of April, 1689, as I find recorded on the title-page of a folio copy which now lies before me.

Large crowds have often assembled on the Mola of Naples, and elsewhere, to listen to recitations from this translation, who would never have understood a verse of the original, and their appreciation of the merits of the poem has been and is attested by their enthusiastic and devoted attention. Who knows but that Signor Limanzi has prepared similar delights for the wild nature of Calabria?

Amongst other works announced is one by Cesare Sterlich, already honourably known as an author. He writes from the Abruzzi, that his work is intended to fill a great "lacuna" in the literary History of Italy. It will be entitled 'Bibliografia degli Scrittori Abruzzesi dai tempi più remoti sin' oggi,' and will include notices of Ovid, Sallust, Silius Italicus, and, in later times, of Dragonetti, Delfico, Nicolini, Borrelli, Rancilli, Tommasi, and others. Those rugged wilds then which inundate this province with savage, however picturesque-looking, shepherds, who annually visit us with their bagpipes and their carols in honour of the Madonna and Bambino, have produced many illustrious men, and these Sterlich will frame and present to the world. What form his work will take, it would be premature to say; but the idea is one full of interest, and shows, too, that after years of political agitation, Italians are beginning to enjoy the blessings of repose.

H. W.

A CELTIC MSS. SOCIETY.

MAY I be permitted, in reference to the remarks of Mr. Jeremiah, jun., last week, to suggest a wider field as likely to yield a larger crop? Instead of an Irish MSS. Society, would it not be better to attempt a Celtic MSS. Society? The separate branches of the Celtic race in London are too weak, each for itself, to establish a Society and a suitable journal. The recently formed "Celtic Society of London," which was substantially Irish, is, it seems, dying or dead. The Welsh are feebly attempting something under the somewhat cabalistic name of "Cymmrodorion." The Scotch Gaelic Society is, I believe, a social rather than a literary body. To many of the supporters of all these, Celtic literature has a common

interest, and that common interest seems to me to be the true ground of hope for the accomplishment of something really efficient for literature. In Ireland, in Wales, and in Scotland, as well as in the metropolis, there lie ancient literary treasures of great value needing publication or republication, and in the three countries, as well as in London, there are many men of culture and means who would assist in establishing a really comprehensive literary confederacy of the kind. Prof. Blackie, we may venture to hope, will succeed in founding a Celtic chair in the University of Edinburgh—a Celtic chair, be it observed, and not a Gaelic one merely. Celtic scholarship in France has shown its vigour and breadth by the establishment, under great disadvantages, of the *Revue Celtique*, which aims at serving all the related peoples and dialects equally. Is it not time, allowing smaller companies of merely social and "national" tendencies to follow their own way and do their own work, to attempt the formation of a united and strong Celtic Society, with literary, linguistic, historic, and antiquarian aims, but keeping chiefly in view the publication of MSS. and republication of rare books of value? All comparative philologists, all students of history, all antiquarians, except the Dryasdust species, would probably say God speed to such an attempt.

THOS. NICHOLAS.

THE AUTOBIOGRAPHY OF JOHN FONTAINE.

November 20, 1874.

I WROTE last night under the impression that the translation of this autobiography, edited and published by Dr. Hawks in New York, in the year 1838, was made by himself. I find that I was in error on this point. He claims to have discovered the manuscript, and, perceiving its value, had it translated by a descendant of the author whom he does not name. His is the only name which I can discover in connexion with it. The question who the translator was is not material, but as charges of falsehood have been made, it is well to be strictly accurate. The fact remains that an attempt has been made to levy a contribution upon English publishers for the reprint of a work, the substance of which appeared in America nearly forty years ago. S. MANNING.

St. John's Wood, Nov. 20, 1874.

It is but charitable to assume that Mr. S. Manning was in ignorance of the subject of his letter printed in last week's *Athenæum*.

Speaking of Miss Maury's first publication (1838) he says, "Dr. Hawks found in the possession of some of his parishioners a manuscript narrative of the adventures of Mr. Fontaine. He translated it, and in the year 1838 it was published in New York."

Here is the title-page to the book, of which I possess a presentation copy, brought here by Dr. Hawks himself, with a letter of introduction from my friend Miss Maury: "A Tale of the Huguenots; or, Memoirs of a French Refugee family, translated and compiled from the Original Manuscripts of James Fontaine, by one of his descendants. With an Introduction by F. L. Hawks, D.D. New York: John S. Taylor, Theological and Sunday-School Bookseller, &c., 1838,"—with the formal certificate of entry by him of the book in the Office of the District Court. Then, on the next page, is the following short "Dedication":—"To the two thousand descendants of the exemplary Christian whose eventful life forms the chief subject of the following pages, and who are now living in the United States of America, this work is affectionately inscribed by their kinswoman." And all this Dr. Hawks's Introduction fully confirms. Where is the confirmation of Mr. S. Manning's fact? Notwithstanding all this, however, he clinches his fact in the next paragraph as follows (the italics are mine):—"In the year 1852, Miss Anne Maury republished in America the memoir, as translated by Dr. Hawks, with a few unimportant additions and alterations," &c., &c. Now here is the exact title of this book, the date of which is 1853, not 1852:—"Memoirs of a Huguenot Family. Translated and compiled from

the Original Autobiography of the Rev. James Fontaine and other Manuscripts, comprising an original Journal of Travels in Virginia, New York, &c., in 1715 and 1716, by ANN MAURY. With an Appendix containing a translation of the Edict of Nantes, the Edict of Revocation, and other interesting historical documents. New York: George P. Putnam & Co., 10, Park Place, 1853." This volume contains authentic portraits of Jacques Fontaine and John Fontaine, from pictures in possession of members of the family in this country and the United States.

I presume Mr. S. Manning can't have much to say to all this, but he winds up with a suggestion which is worth notice. He says,—"If Dr. Hawks, supposing him to be yet alive, had asked for a recognition of his work in the matter, he might have established a moral, though not a legal right. What right, either moral or legal, can Miss Maury have?" Dr. Hawks's portion of the work was a short "Introduction," not filling four small pages. Miss Maury translated the whole from the manuscript in her possession, which a Religious Society are now making use of in what I think the world will mildly call a reprehensible way.

S. H. HARLOWE.

NOTES FROM THE UNITED STATES.

New York, Nov. 1874.

BUT recently London and New York have "assisted" at the representation of M. Sardou's 'L'Oncle Sam.' Shades of Mrs. Trollope, Capt. Marryat, Basil Hall, and Dickens, do you wonder what has come o'er the spirit of our dream? But thirty years between 'American Notes' and 'L'Oncle Sam,' yet mark the difference in treatment. The first recorded truth, and was received with howls; the second records the opposite, and is received with decorous silence. What does it mean? Have we grown beyond our years? Are we too wise to quarrel with malicious ignorance?

There is a grain of truth in M. Sardou's caricature. The French dramatist has read Dickens, Mr. Hepworth Dixon, and the American newspapers. He has heard of James Fisk, jun., and of William M. Tweed. He knows of Wall Street "corners," and of the disgraceful failure of an American banking-house in Europe. He hears Americans making night hideous as they "liquor up" at the American "bar" in Rue Scribe. He knows of the rowdiness of the New York Club in Paris. He observes a certain fastness of manner in the American girls, who are most talked about. He does not stop to ask whether there is a reverse to the medal. Why should he? Is he not an Imperialist? If he denounces democracy at home why should he spare a foreign and antipathetic people? The most ardent American fails to become enamoured of many of his countrymen and women travelling abroad; for either there are many fools in America, or all the fools in America visit Europe. It is difficult to arrive at a definite conclusion on this subject. A large proportion of American idiots seek a Transatlantic asylum. Perhaps this is the retort courteous we make to Europe for sending us her adventurers, thieves, and burglars. If Sardou meets these men and women, will he not draw a caricature? Is he an angel that he should not do this thing? He accuses us of loving titles. Who dares deny the existence of snobs? That such monstrosities should arise in a republic is the penalty we pay for being Anglo-Saxon. With Anglo-Saxon virtues we inherit Anglo-Saxon vices, that break out in degenerate specimens of the American race.

An adventurer himself, Napoleon received all Americans who opened the doors of the Tuileries with a golden key. Whether they spoke good English or bad, whether they were knaves or fools, made little difference to the hero of Sedan, so long as money was spent in Paris, and beauty and toilettes were displayed at Imperial balls. "European Americans are a bad lot," recently exclaimed an Oxford Professor. "They do neither you nor me credit." "When an American comes to us from the United States," said a Cambridge man

shortly after, "he is likely to be clever and a good fellow, but when he comes from Europe, he is a poor creature and generally a snob. He tries to pass for an Englishman, and one such was awfully cut up the other day when I told him that I knew him to be an American by his accent. He was trying to talk Cockney."

M. Sardou's comedy of American manners is absolutely truthful in one important respect, and, therefore, ought to have been seen when produced here—as it was not, owing to its short and sickly life—by every woman in New York. It tells Americans precisely what is thought of them by a large per-centage of Frenchmen. At least, Sardou understands French nature, and American girls need blame no one but themselves if hereafter they treat continental men with the same frankness that they treat their own, and are misinterpreted in consequence. 'L'Oncle Sam' ought to bid them beware of the wretched adventurers who come over here for the purpose of catching heiresses by fair means or foul; of the Italian Counts and French Marquises, who do not hesitate to boast that their titles will buy any woman in the country. It ought to convince them that men who most respect them are most likely to love them unselfishly, and that our society will soon become rotten, if by the introduction of such travellers as M. Sardou's hero, corrupt intent be added to freedom of manner. Liberty is only possible with integrity of character. If 'L'Oncle Sam' sickens American women of foreigners, distinguished or otherwise,—our English cousins cannot be called foreigners,—if it makes them realize the tremendous difference between men reared with Old World and men reared with New World ideas, Sardou will not have slandered us in vain.

The last burlesque upon the United States is Mr. Edmund Yates's novel, entitled 'A Dangerous Game.' As a work of art it has been repudiated by the author in a letter to the *New York Tribune*. Therein Mr. Yates gives the American public to understand that whatever he may have written his intentions were strictly honourable. Indeed, he infers that, being hurried, he hardly knew what he was writing about—a statement no one is inclined to doubt; and, deprecating criticism, almost begs us to regard 'A Dangerous Game' in a Pickwickian sense. Now, 'A Dangerous Game' is hardly worth regarding in any sense, and I merely refer to it for the purpose of making a few extracts, in order to demonstrate how difficult it seems to be for European writers to tell the truth about this country. One of the most prominent characters in Mr. Yates's novel is a rich and distinguished New York merchant, who goes to England under an assumed name, for the purpose of preventing his rivals from getting a trade advantage. The rich and distinguished merchant keeps up the deception while abroad, and we are assured by the author that this sort of thing is "constantly done!" Mr. Yates's *dramatis personæ* are taken largely from the theatre, and some of them are so near the shadow of likenesses as to be libellous. Of course American women do not escape the inevitable fling. Says Duval, a British subject, to Miss Montessor, another British subject, "You will find the first step very high, but woman is privileged in America, and you can seize the knee or the nose of the nearest gentleman and help yourself in by it, without giving him any offence." Although Mr. Yates may have had his nose pulled in an omnibus, it does not follow that any other man ever underwent the same infliction.

One more extract, for the purpose of pointing a moral and adorning a tale, and I have done. "And his wife—he has a wife, I suppose—what is she like? Does she come from New England, and sing through her nose; or from out West, and drawl, like —?" Now it is true that many Americans are exceedingly careless in their speech. They do talk through their noses; but it is also true that this dreadful habit is an English inheritance, and is not due to climate. The native American's voice is guttural. Our Pilgrim Fathers brought over the whine known in England as

"Suffolk singing," which, though banished from London salons, may be heard in the counties of Norfolk, Suffolk, Essex, and Cambridge. If our ancestors, who named Massachusetts counties after their old homes, had had good ears for music, they would have left their noses behind them, and their descendants would not now be twanging through life. Nasality has so permeated the atmosphere of New England, that its people do not realize the affront they put upon their vocal organs. Yet, in spite of hereditary taint, the most musical English in the world is spoken by cultivated Bostonians. This fact alone upsets the theory of climate; so, too, does the other fact, that New England produces a singularly rich contralto singing voice, which no one has praised more warmly than Señor Manuele Garcia, the distinguished London *maestro di canto*, who has had many American pupils. Adelaide Philipps, her sister, Matilda Philipps, who is now winning laurels in Italy, and Annie Louise Cary, of Strakosch's troupe, are notable examples. The Puritans, however, are not alone to blame for our defects of speech. Africa has been our bane in more than one respect, and Southerners drawl and flatten their vowels because their sable nurses did so before them. Nevertheless, the cultured Southern planter will often speak English without the slightest accent. Puritan and negro have spread over the continent their vocal peculiarities, and until all parents appreciate that most excellent thing in man or woman, a sonorous voice, Americans will suffer under the imputation of being the worst toned of people.

In the *Athenæum* of September 12 there appeared a communication from Mr. William Black, entitled "American Curiosity," in which the clever novelist bewails the persecution of American admirers, asks whether all Americans are possessed by a wish to know minute details of the private affairs of any person whose name turns up occasionally in the public prints, and then proceeds to quote as follows from a letter addressed to him: "Another matter, of which I speak with diffidence, is Mr. —'s anxiety to secure a critical-biographical sketch of your life and works. I have reason to believe that you shrink from the sort of publicity entailed by a biographical notice, but you know American publishers and editors. They will have it some way—correctly if possible, incorrectly if not; and it would surely be better to have fact than fiction." Now there are always two sides to every story; and the editor referred to in this note, than whom there is not a more gentlemanly soul in the universe, tells me that the above note was written by a Scotchman temporarily in this country, who offered to be of assistance in England, and suggested a sketch of Mr. Black, which, he said, he could readily obtain. The American editor accepted the offer with thanks, thinking that Mr. Black "turned up" more than "occasionally in print," and that Americans would be interested in the personality of a man talented enough to write 'A Daughter of Heth.' He was, however, in no way responsible for his Scotch friend's note, nor did he thirst for Mr. Black's life. Mr. Black has made much ado about nothing in rushing into print, and, though he writes in no spirit of protest, exhibits *naïf* unconsciousness of English manners in calling attention to what he styles "a curious curiosity." If he will remember Mr. Tennyson's experience, if he will consult the *Court Journal*, if he will read reports concerning the movements of persons in high life, if he will recall the visit of the Shah, he will be forced to acknowledge that curiosity is a weed of home growth. The difference between English and American curiosity is this: that whereas John Bull concerns himself principally with the Court and its surroundings, Brother Johnathan has eyes and ears for every public person, especially for men and women of brains. How Browning and Tennyson look, where George Eliot lives, what Carlyle says, are matters as interesting to Johnathan as the dresses at a Drawing-Room, or the guests at a royal garden-party, are to Bull. That Mr. Black's novels should have crossed the Atlantic Ocean and given so much

pleasure as to have created a desire to become acquainted with their author, is a compliment which should gratify rather than excite ridicule; and if all the articles written upon Mr. Black are not in the best taste, ought a literary man to take umbrage at being considered of so much importance? Literature and Art are honoured beyond all else in the United States; and should Mr. Black visit this country, he would learn to appreciate a "curious curiosity" not dreamed of in his present system of philosophy. D.

Literary Gossip.

OWING to the time required for the preparation of the Index, Earl Russell's new book will certainly not be ready till the latter part of next month, and, perhaps, its publication may be postponed till January.

A NEW and revised edition of Mr. W. B. Scott's 'Poems by a Painter' is in preparation, and will shortly be issued. It will be profusely illustrated with etchings by the author. These will be not so much scenes from the book as analogous designs, supplying a pictorial illustration of the motives of the poems.

MESSRS. H. S. KING & Co. have in preparation a translation of the New Testament, from the latest Greek Text of Tischendorf, by Dr. Samuel Davidson.

A MEETING of booksellers, convened by an anonymous circular, was held a few days ago at the National Chamber of Trade in the Strand, to take into consideration the question of discounts allowed by retailers from the published prices of books. Mr. Stanford occupied the chair, and amongst those present were Mr. John Bumpus, Mr. Bickers, Mr. Bosworth, and other retail booksellers. No definite decision was arrived at, but a Committee was formed to meet on a future day to discuss the subject.

M. ODYSSE BAROT, the author of the excellent little manual of the History of English Contemporary Literature, which we noticed last week, is now engaged in translating into French verse Lord Lytton's 'Fables in Song.' The book will be issued in February.

A REPRINT is now in the press, and will shortly be ready, of 'The Westminster Drollery.' It consisted originally of two parts, and was first published in 1671-72. The new issue will be a verbatim reprint of the first editions of the two parts, both of them now being included in one volume. The impression will be limited to 450 copies. The title-page declares the book to be "A choice collection of Songs and Poems sung at Court and Theatres, with additions made by a Person of Quality, edited, with an Introduction on the Literature of the Drolleries and a copious Appendix, by J. Woodfall Ebsworth, M.A." Mr. R. Roberts, of Boston, Lincolnshire, is the publisher.

A NEW novel, called 'The Italians,' from the pen of Mrs. Frances Elliot, the authoress of 'The Diary of an Idle Woman in Italy,' &c., is in the press, and will be published by Messrs. Hurst & Blackett. The same firm have in the press 'Our Detachment,' a new story by Miss Katharine King, authoress of 'The Queen of the Regiment.'

THERE is talk of the publication of a collected edition of the works of the late Mr. Oliver M. Brown.

At the commencement of the coming year,

the *Daily Telegraph* will, we are informed, permanently enlarge its pages, by increasing the length of its present columns, and by adding another column to each page.

WE are sorry to hear that our National Library has just been deprived of one of its most valuable officials. Mr. Edward Alfred Warren, who died last Sunday, at the early age of thirty-eight, belonged to the class of public servants who, although their names may not be familiar to the general public, are well known in official circles for great and important services. For nearly twenty years he was engaged in supervising the transcription and arrangement of the many thousands of titles written for the Catalogue of the Printed Book Department in the British Museum, a work requiring for its fit performance an unusual amount of method, capacity, and judgment, as well as of literary and linguistic attainments.

MR. M'KIE, of Kilmarnock, intends to issue a Concordance to the works of Robert Burns. The same publisher has in preparation a second edition of his 'Kilmarnock Popular Edition of Burns,' revised and added to by the editor, William Scott Douglas.

WE regret to hear of the death of Mr. Tom Hood, the son of the celebrated poet so long closely connected with this journal. Mr. Hood was born at Wanstead in 1835, and was therefore scarcely forty years of age. His first appearance in print was a miscellaneous volume, published in 1856, and after that he produced a variety of poems, novels, and children's books. For the last few years he has been best known to the public as the Editor of *Fun*.

THE Syndicate of classical booksellers at Paris has addressed a remonstrance to M. De Cumont, Minister of Public Instruction, on the subject of the law of the 19th of March, 1873, relating to classical works used in schools. This law enjoins that every classical work, before it is allowed to enter the schools, shall be authorized by the Minister of Instruction, after consultation with the Conseil Supérieur. This was, in fact, a repetition of a decree issued in 1858, but never carried into effect; neither has the law of 1873 been hitherto acted upon, but it is to come into force, it is said, in October next year. The booksellers allege, and very properly, as it seems to us, that its effect will be to discourage learning by checking the emulation between editors and publishers for the production of good editions of the classics. All that the Minister should do, they think, is to prohibit the use of manifestly bad editions, but not cramp and fetter schoolmasters too much in their choice among those which, for one reason or another, deserve commendation.

MR. T. G. STEVENSON, of Edinburgh, has printed for sale an impression, limited to 200 copies, of 'The Legends and Commemorative Celebrations of St. Kentigern, his Friends and Disciples,' by the late Prof. W. Stevenson, of Edinburgh. The work, which was originally printed for private distribution in 1872, shows on opposite pages the text as found in the Aberdeen Breviary and the Arbutnot Missal, and the translation made by Dr. Stevenson. Appended are lengthy illustrative notes, showing much and minute antiquarian research. Dr. Stevenson had contemplated publication,

and at his death left revised MSS., from which the present edition has been prepared.

A MEMORIAL to the late Mr. Adam Black is talked of.

MESSRS. WILLIAMS & NORGATE will shortly publish a translation into English, by Dr. Beard, of E. Chastel's (of the University of Geneva) new book, 'Christianity in the Nineteenth Century,' which, while an independent work, completes his 'History of the Christian Church.'

MESSRS. M'GLASHAN & GILL, of Dublin, have ready a pamphlet in which an attempt will be made to prove that the character of Wolsey put into the mouth of Griffith, in 'Henry the Eighth,' is copied almost verbatim from Campion's 'History of Ireland.'

MR. M'GEE, the Dublin publisher, has in the press a re-publication from Shelley's prose works, edited by Mr. Arthur Clive, to be entitled 'Scintilla Shelleiana.'

THE last volume of Prof. Max Müller's edition of the 'Rig-Veda,' with the commentary of Sāyanāchārya, which will be out next week, is a volume of 1,240 pages, 4to., considerably larger therefore than the five preceding volumes of this work. It begins with a Preface of sixty pages, giving a full account of the principles of criticism followed in the restoration of the text. Then follow thirty-two pages of various readings. The Sanskrit text and commentary of the last Ashtaka occupy 618 pages; afterwards follow tables, giving the names of the poets, deities, and metres for each hymn, a complete Sarvānu-krama. Then we have alphabetical indices of the poets and deities, and a complete index of the beginnings of each verse of the 'Rig-Veda.' In addition to this we receive the second part of the 'Index Verborum,' the most complete concordance that any book can boast of; and, lastly, an index of the final words in all compounds occurring in the text.

THE *Ateneo Veneto* has published, on the occasion of Petrarca's centenary, a splendid quarto volume, enriched with a portrait of Laura, among other illustrations, and containing a list, by M. Valentinelli, of all the manuscripts of Petrarca kept in St. Marc's library. A monograph by Dr. Crepan, on the style of Petrarca and of his Venetian followers, and several other essays are added.

M. L. DELISLE, the new Administrator of the French National Library, publishes, under the title 'Origine des Archives du Ministère des Affaires Étrangères,' documents extracted from the Bréquigny papers, with a preface, in which he describes the Marquis de Croissy and Nicholas Clément as the true founders of the Record Office, and declares the date of its creation to be 1680, thus correcting Saint Simon, who ascribes the first establishment of this Office to the Marquis de Torcy, and M. A. Baschet, who fixes it as late as 1710.

THE Polish National Museum of Rapperschwyl (Switzerland) has lately been enriched by its founder, Count L. Plater, with the library and fine historical collections of the late Leonard Chodsko, author of many popular books, and formerly librarian of the Sorbonne. The collections include several inedited documents of importance for the history of Poland, numerous engravings and interesting maps.

THE Countess du Barry, in imitation of

Madame de Pompadour, had formed a library of books, neatly bound in morocco, with her arms gilt on the sides. At her death, by the guillotine, her books were confiscated, and about 400 of them are still in the Municipal Library of Versailles. The rest were lost or stolen. A complete list of them has been found in duplicate in the Arsenal Library, and is now printed, with Introduction and Notes, by M. Paul Lacroix.

LIKE other innocent passions of the same kind, bibliomania is fickle in its loves. For instance, books printed in the fifteenth century, so eagerly sought and fought for in the golden times of the Roxburghe Club, are now fetching extremely moderate prices in public sales. A collection of such books is to be sold in Paris by auction on December 14th next. The Catalogue, published by M. A. Chossonnery, includes many fine copies of rare early editions by Conrad Dineckmut, Mentelin, J. Zeiner, Sorg, N. Kepler, Gruninger, Ottmar, Schussler, Fyner, Bocard, Wenzler, Vingle, Frommolt, N. de Lyra, Vend. de Spira, C. Zainer, &c.

MR. Low sends us the following note:— "Since writing to you last week, on the subject of the Memoir of Sir Garnet Wolseley, published by Messrs. Cassell, I have seen the author of the sketch,—who, I find, is a friend of mine,—and, after receiving his explanation of the various sources at his command, I am satisfied that I can quite acquit him of having taken any unfair advantage of my published work." Mr. Low should see his friends before he writes to us to complain of their doings.

THE Rev. W. D. Parish has in the press 'A Dictionary of the Sussex Dialect,' which will contain upwards of 1,500 words. There will be added a list of Sussex Surnames, derived from or connected with words in the Sussex dialect.

THEY multiply libraries in America much more than we do in England. Since the war, for instance, a handsome library has sprung up at Washington, at the office of the Surgeon-General of the United States Army. It consists of no less than 25,000 volumes, and 15,000 single pamphlets. The subjects of these works are, of course, for the most part medicine and surgery, with the sciences akin to the same. A complete catalogue of the collection, in three large octavo volumes, has been published. The first two volumes contain the books arranged according to authors' names; the third gives a list of the anonymous works and periodicals. A fourth volume is in progress, intended to contain an index of subjects.

SCIENCE

Polarization of Light. By William Spottiswoode, M.A. (Macmillan & Co.)

THIS contribution to "Nature Series" consisted originally of a number of lectures delivered by their learned author to his work-people. Accordingly they constitute, to use his own expression, "a talk rather than a treatise on Polarized Light." But great indeed would be the progress and diffusion of science if all "talk" were equally scientific and valuable.

Probably among the phenomena connected

with light there are not any more curious and interesting than those known under the term polarization, by which the rays of light acquire a certain directional character, the analogy of which to that of a magnet or an electric current suggested the name. There can be little doubt that the nature of the difference between polarized and common light is, that whereas in the latter the vibrations (which always take place in planes perpendicular to the direction of the ray) throw the ethereal molecules into paths or orbits around any point in the ray, which orbits have a great variety of positions, in polarized light all these are brought throughout the entire ray into similar positions. This condition of the rays is produced by several causes, one of the best known of which is the double refraction of Iceland spar and other such crystals. Advantage has been taken of this in the construction of the instrument called Nicol's prism, and the more complete contrivance for studying the phenomena of polarization known as the polariscope. In his third chapter, our author treats of the colours produced by plates of crystal when submitted to the action of polarized light; in the fourth and fifth, of the phenomena of circular polarization. He afterwards shows how mechanical means have been used to produce in uncrystalline bodies, particularly in unannealed glass (or glass which has been rapidly and therefore unequally cooled), effects of this kind similar to those naturally produced in crystals. The polarization in the sky or atmosphere, produced by the scattering of light due to the presence of particles of different degrees of minuteness in the air, is then treated of; also the connexion of this with the Sun's position in the heavens, and the contrivance of Sir Charles Wheatstone's polar clock to determine the time of day by it. The eighth chapter is on the rings and brushes of various forms and tint of colour produced by systems of convergent or divergent rays of light falling on different kinds of crystals; whilst the ninth and last chapter consists of a short paper, which originally appeared in the *Proceedings* of the Royal Society, on the composition of colours by polarized light.

Thus it will be seen that the little book before us gives a pretty complete survey, in a generally popular style, and so far as it can be done in that way, of the present state of knowledge of the phenomena of polarization of light. The illustrations are exceedingly well adapted to assist in making the text comprehensible; and we have no doubt the book will prove highly acceptable to a large circle of readers.

METEOROLOGICAL NOTES.

THE Meteorological Office has recently issued a set of charts of meteorological data for that portion of the Atlantic which extends from the Equator to 10° N. latitude, and from 20 to 30° W. longitude, and which itself affords 60 per cent. of the entire amount of available material in the Office, for the whole belt of the Atlantic of 30° of latitude from 20° N. to 10° S. These charts, constructed by Capt. Henry Toynbee, are executed with extreme care, and are, consequently, clear, and readily understood by all who will be at the labour of mastering a few preliminary mechanical details, the whole of which are explained in the volume of "Remarks" which accompany the charts. These charts especially relate to the equatorial doldrums, because they are not

only of the greatest importance to sailing ships, but captains of steamers, who are constantly passing through them, ask where they can get a prevailing wind with which to carry sail, and also where they will find the most favourable current. It is not possible for us, however, to enter into any detailed description of these useful charts.

We have also received Part IV. of the Quarterly Weather Report for 1871, which has been long delayed, and Part III., July and September, for 1873. This includes the rainfall of the London district for sixty years, 1813-72, and also the daily averages for forty-seven years, which are given in a well-constructed diagram. The tables show the yearly average rainfall over the whole district during sixty years to have been about 24½ inches; less rain falls in the Thames valley above London, and in that part of the district the average fall has been slightly under 24 inches.

From a paper published in the *Sitzungsberichte* of the Bavarian Academy of Sciences, in Heft II., 1874, we learn that M. Zittel, during a stay of several months in the Libyan Desert, made some good observations on the proportions of ozone in the air. It appears that ozone is more abundant in the Desert than in the valley of the Nile, or in the Oases. There was a decrease, tolerably regular, from January to April, so that probably a maximum existed in the winter months. The ozone papers were always more darkly coloured when there was a perfectly clear sky, a heavy dew or a frost, and when the wind blew from the west or north-west points of the compass. With dense clouds, the air was found to be nearly free of ozone, and but slight indications were given before heavy rains. M. Zittel appears to think that the condition in which water exists in the air regulates the presence of ozone contained in it, rather than the quantity of water.

M. Gaston Tissandier publishes, in the *Annales de Chimie et de Physique*, a short paper on 'Les Poussières Atmosphériques.' The results obtained by a series of well-devised experiments may be briefly stated to be, that the atmospheric dust is formed of about one-third of very combustible substances, and of about two-thirds of mineral matters. The author states that he has detected iron in all the dust he has examined in *proportion notable*. Referring to the researches of M. Nordenskiöld on the dust which accumulates upon the ice of the North, M. Tissandier is led to believe with him, "qu'une partie des corpuscules aériens flottant dans l'atmosphère proviennent des espaces planétaires."

A valuable contribution to meteorological science has been recently made by Prof. M. E. Plantamour, which is published in the *Bibliothèque Universelle et Revue Suisse* for October 15. This 'Résumé Météorologique de l'Année 1873 pour Genève et le Grand Saint-Bernard' embraces a complete examination of all meteorological phenomena observed at those two stations. It is not possible to give an abstract of this paper, crowded as it is with the records of almost hourly observations.

A memoir on 'Die Atmosphärische Circulation,' by Dr. A. Wojeikof, has recently been published as a supplementary part of Petermann's *Mittheilungen*. Whilst the distribution of heat over the surface of the earth has frequently been made the subject of careful study, much less was known with reference to the geographical distribution of the pressure of the atmosphere, until Mr. Buchan succeeded in tracing his lines of equal mean barometric pressure. Following up this subject, Dr. Wojeikof discusses in the present memoir the distribution of pressure, wind, and rain, and illustrates his remarks by a couple of maps, showing the *isobars*, or lines of equal atmospheric pressure, over the surface of the globe during the extreme months of January and July. The lines are drawn at distances representing a difference of two millimètres of pressure. The memoir is also accompanied by a rain-map of the earth.

In the *Zeitschrift d. Oesterr. Gesell. f. Meteorologie*, Dr. H. Hoffmann compares the development of vegetation in Italy with that of Giessen, in

Germany. During a visit to Italy in the spring of this year he made a number of observations, which he afterwards compared with observations simultaneously taken at Giessen.

The 'Relation between the Barometric Gradient and the Velocity of the Wind' is the title of a paper read by Mr. W. Ferrel before the American Association for the Advancement of Science in August last, which is printed in the *American Journal of Science and Art* for November. This is a most cautious examination of the influence produced by the wind upon the rise and fall of the barometric column. The result may be stated generally to be that "All barometric oscillations depend almost entirely upon cyclonic action, and are caused generally by the passage of ordinary cyclones over the place of observation. Hence at the equator, where cyclones cannot be formed, there are scarcely any sensible barometric oscillations."

SOCIETIES.

ROYAL.—Nov. 19.—W. Spottiswoode, Treas. and V.P., in the chair.—A vote of condolence with the President under his bereavement was unanimously agreed to.—Dr. H. W. Rumsey was admitted into the Society. The following papers were read: 'Note to the Report on the Exploration of Brixham Cave' (*Phil. Trans.* 1873), by Mr. G. Busk; 'On the Tides of the Arctic Seas: Part IV. On the Tides of Northumberland Sound at the Northern Outlet of Wellington Channel; Part V. On the Tides of Refuge Cove, Wellington Channel,' by the Rev. S. Haughton; and 'On Musical Duodenes; or, the Theory of Constructing Instruments with fixed Tones in Just, or practically Just, Intonation,' by Mr. A. J. Ellis.

GEOGRAPHICAL.—Nov. 23.—Major-General Sir H. C. Rawlinson, K.C.B., President, in the chair.—Sixty new Fellows were elected.—The paper read was, 'Journey Across the Western Interior of Australia,' by Col. P. E. Warburton.

GEOLOGICAL.—Nov. 18.—J. Evans, Esq., President, in the chair.—Messrs. G. H. Piper, J. Peter, and C. J. Homer were elected Fellows.—The papers read were: 'On Fossil Evidences of a Sirenian Mammal (*Eotherium Egyptiacum*, Ow.) from the Nummulitic Eocene of the Mokattam Cliffs, near Cairo,' by Prof. Owen; and 'On the Geology of North-West Lincolnshire,' by the Rev. J. E. Cross, M.A.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—Nov. 25.—H. Syer Cuming, Esq., V.P., in the chair.—Mr. W. de Gray Birch, Hon. Sec., announced the completion of the General Index to the *Journal* of the Association, Vols. I. to XXX., and invited the Associates to subscribe for copies of the same, in order that the printing might be carried out without delay.—Mr. Cuming exhibited, and made remarks on, two Mediaeval Costrels, or Pilgrims' Bottles, forwarded from the Baily Collection.—Mr. T. Blashill exhibited two French Jettons, of *latten*, of the fourteenth century; and two London Tokens, one of Margaret Lucas, of Limehouse, 1663, the other of Stephen Porter, at the Nag Tavern, Bell Yard, 1667.—Mr. H. Davis exhibited two Mediaeval Spoons and a Tobacco-box of Dutch work, with Scriptural subject graved on the lid and base, inside of which was the inscription, "William Hammond, Glover, in Lynn, 1728."—Part of a letter was read from Mr. Watling respecting operations upon some mural paintings now under course of restoration at Stonham Church, Suffolk.—Mr. Cuming read a paper 'On St. Gertrude of Nwelles,' and another paper 'On Mum and Mum-Glasses.'—An extensive collection of iron antiquities, lately discovered in London excavations, had been forwarded by Mr. E. Roberts, Hon. Secretary, but owing to the unavoidable absence of that gentleman, the examination of the relics was postponed to the ensuing meeting.

NUMISMATIC.—Nov. 19.—John Evans, Esq., President, in the chair.—Mr. Evans exhibited an

angel of Henry the Seventh, with what appeared to be the numeral 7 after the name Henricus; an angel of Mary, with the obverse inscription in Roman instead of the usual Lombardic characters, and an angel of the first coinage of Elizabeth, with the inner circle plain instead of beaded.—Mr. Golding exhibited a silver medal of George the Third by Pingo, commemorating the capture of Pondicherry, 1761.—Mr. F. W. Madden communicated a paper on Jewish Numismatics, in which he examined the various questions that have arisen in connexion with this subject during the ten years which have elapsed since the publication of his work on the 'History of the Jewish Coinage and Money in the Old and New Testaments.' The most important of these questions, Mr. Madden said, was that concerning the date of the silver shekels and half-shekels, assigned in Mr. Madden's work, as well as by most other numismatists, to the time of Simon Maccabæus. These coins are now attributed by M. de Saulcy to Ezra, and regarded by him as coins struck for the sacred contributions from the silver obtained by Ezra, partly from the generosity of the King of Persia, and partly from the voluntary contributions of the Jews of Babylonia. Mr. Madden was inclined to accept M. de Saulcy's new attribution, first, on the ground of the probability of the Jews having commenced to strike money like their neighbours throughout Phœnicia, after Artaxerxes had granted them their autonomy; and secondly, on account of the weight, fabric, and paleography of the coins in question, which all seem to point to the Persian period rather than to that of the Syrian and Parthian kings who were contemporary with Simon Maccabæus. In conclusion, Mr. Madden made some remarks on the new theories lately broached by Mr. F. R. Conder on the subject of Jewish coins, in a publication entitled the *Bible Educator*. Mr. Conder's novel classification was considered by Mr. Madden to be wholly unsupported by evidence, and entirely opposed to the fundamental rules of numismatic science.

ZOOLOGICAL.—Nov. 17.—G. Busk, Esq., V.P., in the chair.—The Secretary read a Report on the additions made to the menagerie during October, calling particular attention to a Gentoo Penguin (*Pygoscelis tenuis*) from the Falkland Islands, the first example of this species of penguin received alive, and a tooth-billed pigeon (*Didunculus strigirostris*) from the Samoan Islands; and exhibited, on behalf of the Rev. J. S. Whitmee, an egg of *Pareudiastes Pacificus*, and an accompanying egg of the Samoan Porphyrio.—A communication was read from Sir V. Brooke, Bart., on the identity of a certain deer in the Society's collection, which had been determined as *Cervus savannarum*.—A series of eggs of Megapodes (Megapodius), from different islands of the Solomon group, transmitted by Mr. J. Brazier, was exhibited.—Mr. R. B. Sharpe also exhibited some megapodes' eggs from the southern part of New Guinea.—Papers and communications were read: by Prof. Mivart, 'On the Axial Skeleton of the Struthionidae,' and pointed out that, judging by the characters of the axial skeleton, the Emeu presents the least differential type; from which Rhea diverges most on the one hand, and Apteryx on the other; that the resemblance between Dromæus and Casuarus is exceedingly close, while the axial skeleton of Dinornis is intermediate between that of Casuarus and Apteryx; its affinities, however, with the existing New Zealand form very decidedly predominating.—from Major H. H. Godwin-Austen, describing five new species of Helicidae, of the subgenus Plectopylis, from the Khasi and Naga Hills, from Darjeeling and from the Burmese region,—by Mr. R. B. Sharpe, 'On the Larks of Southern Africa,' in which an attempt was made to reduce into order the numerous genera and species of this difficult group,—from Dr. J. Anderson, pointing out that his *Macacus brunneus* was truly distinct from *M. arctoides* of Geoffr. St.-Hilaire,—from the Count Turati and Dr. T. Salvadori, on a new Trogon of the genus *Pharomacrus*, proposed to be called *P. xanthogaster*,—by Dr. A. Günther, 'On a

new species of Kangaroo from North-Western Australia, proposed to be called *Halmaturus apicalis*,—by Mr. P. L. Sclater, 'On some Specimens of the Black Wolf of Tibet, now or lately living in the Menagerie.'—Mr. H. E. Dresser exhibited eggs of the various European species of Hypolaïs, together with those of *Acrocephalus streperus* and *A. palustris*, and pointed out that these two groups (Hypolaïs and Acrocephalus) approach each other in their eggs as well as in other characters, the two nearest allied in each group being *Hypolaïs rama* and *Acrocephalus palustris*.—Mr. W. T. Blandford read a notice of two new Uromastixine Lizards, from Mesopotamia and Southern Persia, proposed to be called *Uromastix microlepis* and *Centrotrachelus loriscus*.—A second paper by Mr. Blandford contained descriptions of two new species of Ichneumon and of a Hare collected by Mr. F. Day in Sind, and new to the Indian Fauna. One of the former and the hare were believed to be new to science, and were called *Herpestes ferrugineus* and *Lepus Dayanus*.

CHEMICAL.—Nov. 19.—Prof. Odling, President, in the chair.—Dr. C. R. A. Wright read a paper 'On the Action of the Organic Acids and their Anhydrides on the Natural Alkaloids, Part II,' by himself and Mr. G. H. Beckett, being a continuation of that which he brought before the Society at the last meeting.—Prof. W. K. Clifford made a communication 'On General Equations of Chemical Reactions,' proving mathematically, from the kinetic theory of gases, the generally adopted method for expressing chemical reactions. A discussion ensued, after which the following papers were read: 'On Propionic Coumarin and some of its Derivatives,' by Mr. W. H. Perkin, 'On the Composition of Autunite,' by Prof. A. H. Church, and 'On the Action of Bromine on Protocatechuic Acid, Gallic Acid, and Tannin,' by Mr. J. Stenhouse.

METEOROLOGICAL.—Nov. 18.—Dr. R. J. Mann, President, in the chair.—The following gentlemen were elected Fellows: Dr. Pearde, Messrs. I. Ashe, E. Hubbard, G. W. Ormerod, H. C. Russell, and F. Shaw.—The President read a Report concerning the Meeting of the Conference on Maritime Meteorology in London, August 31, 1874, which gave a summary of the deliberations and decisions arrived at by that meeting.—At the request of the President, Mr. R. H. Scott gave a brief account of the recent meeting of the Permanent Committee of the Vienna Congress at Utrecht.—The following papers were read: 'On the Weather of Thirteen Springs,' by Mr. R. Strachan.—'Table for facilitating the Determination of the Dew-Point from Observations of the Dry and Wet Bulb Thermometers,' by Mr. W. Marriott, Assistant-Secretary. The chief feature of this table is that it gives, for the difference between the readings of the dry and wet bulb thermometers, the amount to be subtracted from the reading of the wet thermometer instead of from that of the dry, as is necessary with the other tables now in use, whereby a saving of time, as compared with the ordinary method, of more than one-third is effected.—'On the Heat and Damp which accompany Cyclones,' by the Hon. R. Abercromby.

PHILOLOGICAL.—Nov. 20.—The Rev. Dr. R. Morris, President, in the chair.—Prof. W. D. Whitney was elected an Honorary Member.—Dr. B. Mangold, and Messrs. W. R. Morfill, J. H. Lloyd, J. H. Hessels, and Prof. Attwell were elected Members.—Mr. C. B. Cayley read a paper 'On certain Italian Diminutives.' He pointed out a link between the Italian use of the termination *ino* to form diminutives of nouns, and the Latin use of *inus* in adjectives denoting general relations. He referred to the derivative personal names in *inus*, which occur so frequently during the Imperial period, and especially in and after the fourth century, and which serve occasionally for patronymics, as in the case of the Emperors *Carinus* and *Constantinus*. In this way, *Paulino* might at one time mean a child of Paul, and at another a little Paul; and some Italian diminutives, such as *carino*, *lupicino*, and *oraacchino*, seem to be anticipated by the proper names 'Carinus, Lupicinus, Ursicinus.' The termination *inus* might, for similar reasons, have formed diminutives, but was more in request for other purposes, and was not recommended by the accidental advantage of containing the full sound of *i*, a high-toned vowel, which is naturally associated with childish or feminine voices.—A paper, by M. Gaidoz, 'On the Name *Holy Island*, anciently given to Ireland,' was read by Mr. H. Nicol. The Greek names for the country were *Ἱέρη* and *Ἱερὴ νῆσος*, both of which would easily pass into *ieph nῆσος*, a holy island. Of 'Erin' the oldest form was 'Everion'; and this Dr. Stokes explained by the Sanskrit *avara*, 'further, western,' the name being given by the inhabitants of Britain.

SOCIETY OF ARTS.—Nov. 25.—Sir C. Reed in the chair.—Nine new Members were elected.—A paper was read, by Mr. T. R. Smith, 'On School Buildings and Fittings.'

INSTITUTION OF CIVIL ENGINEERS.—Nov. 24.—Mr. T. E. Harrison, President, in the chair.—The paper read was 'On the Pennsylvania Railroad, with Remarks on American Railway Construction and Management,' by Messrs. C. D. Fox and F. Fox.

PHYSICAL.—Nov. 21.—Dr. Gladstone, President, in the chair.—Eight new Members were elected.—Prof. M'Leod made a communication on a simple apparatus for showing internal resistance in battery cells.—Mr. J. B. Hamilton read a communication 'On the Application of Wind to Stringed Instruments.' Mr. Hamilton commenced with a short history of the efforts which had been made to bring the Eolian harp under human control, and explained how he himself had taken up the matter from Mr. J. Farmer on leaving Harrow School. Mr. Farmer had succeeded in getting wind to do the work of a bow upon a string by attaching a reed to the end of it, forming thus a compound string, from which a few notes of great beauty could be obtained. Mr. Hamilton, in attempting to complete a perfect instrument, soon found he had undertaken an almost impossible task, from difficulties which he explained to the Society. Failing to obtain advice or assistance either from scientific men or from the musical instrument makers, he was once more thrown upon his own resources, and, conscious both of his responsibility and difficulties, resolved to leave for a time his University career, and to investigate to the utmost a matter on which no information could be obtained. The results of his investigations were then shown to the meeting. After two years of labour, Mr. Hamilton had not only gained experience sufficient to perform what he had undertaken, but had also discovered that by a different mode of employing the same materials, i. e., a string and a reed, he could secure for a string the advantages afforded by an organ-pipe in addition to those which it already possessed. Showing a pianoforte-string on a sound-board, he said, 'Such strings already possess certain advantages—first, simplicity of reinforcement by a common sound-board; second, economy of space; third, blending of tone; fourth, sympathy. Can I also secure for this string the advantage of an organ-pipe?' Accordingly, an open diapason-pipe was proposed for imitation, and, to the general surprise, the string was made to exactly imitate it in all these respects. Another string was next sounded, representing the note of the largest organ-pipe in use, in conjunction with other notes, satisfying the hearers that not only could a string do all the work of an organ-pipe in giving volume and sweetness to the note reinforced, but could afford the exquisite sympathetic and blending power hitherto peculiar to strings. Such notes were also sounded seven octaves apart. The reinforcement corresponding to the pipe was secured by the utilization of a note which cut off from the string a segment corresponding to the note reinforced, presenting to all appearance the phenomenon of an organ built by nature out of a string. This note, being a

source of motion, is also utilized for gaining quickness of speech, since a cord, acting as a damper, and stretched across the nodal line of a series of strings, serves to communicate instantaneous sound from key to key. Another invention of Mr. Hamilton's was a string which could not be put out of tune, to the great surprise of those who attempted to do so. He also exhibited a new pianoforte-string, which, by its purity and volume of tone, showed that the results of a grand pianoforte could be obtained from a cottage instrument.

MEETINGS FOR THE ENSUING WEEK.

- Nov. Royal, 4.—Anniversary; Election of Council and Officers, and Fellows.
 Institute of Actuaries, 7.—Discussion upon some Points in Messrs. Malcolm and Hamilton's Report to the Board of Trade, July 10, 1874.
 British Architects, 8.—Chemistry, Mr. F. S. Barff.
 Civil Engineers, 8.—Discussion on 'The Pennsylvania Railroad'; 'Aberdeen Breakwater,' by Mr. W. D. Cay; and 'Kuslenje South Jetty,' Mr. G. L. Raff.
 Zoological, 8.—New Species of Terrestrial and Marine Shells from North-East Australia, Mr. J. Bransley; 'Peruvian Birds collected by Mr. Whitley, Part VIII,' Messrs. F. L. Scholer and O. Salvin; 'Further Notes on Humming Birds collected in High Peru,' Mr. H. Whitley.
 Biblical Archaeology, 8.—'Mythological Inscription in the Tomb of Seti I., with a Translation,' M. E. Naville; 'Inscription of Harhenhebi in the Museum at Turin,' translated by Dr. S. Birch.
 Society of Arts, 8.—'Expediency of Protection for Inventions,' Mr. F. J. Bramwell.
 Geological, 8.—'Femur of *Cryptoceros sumneri* (Seely), a Dinosaur from the Oxford Clay of Great Ouse,' Mr. H. G. Seely; 'Succession of the Ancient Rocks in the Vicinity of St. David's, Pembrokeshire, with special reference to the Arenig and Llandovery Groups, and their Fossil Contents,' Mr. J. Hicks; 'Granulites of the Arenig and Llandovery Rocks of St. David's,' Messrs. J. Hopkinson and C. Lapworth.
 Microscopical, 8.—Male Rotifers, Dr. C. Hudson.
 Linsen, 8.—'Observations on Bees and Wasps,' Sir John Lubbock, Bart.; 'Classification of Animals,' Prof. Huxley.
 Royal Academy, 8.—Anatomy, Mr. J. Marshall.
 Chemical, 8.—'On the Chemistry of Cyprian Chloride,' Mr. W. N. Hartley; 'Formule of the Alumina,' Mr. S. Lupton.
 Philological, 8.—'Foreign Words imported without Change into English,' Mr. J. F. Stanford.

Science Gossip.

We regret to see the death announced of Sir William Jardine, of Jardine Hall, Lockerbie, N.B. Enthusiastically devoted to the study of natural history, and especially of ornithology, Sir William made many valuable contributions to that department of science. He is also well known for his laborious editorial supervision of such works as 'The Naturalists' Library,' in forty volumes, originally published by Hignley, and reproduced by Mr. Bohn. Sir William was of equal age with the century.

Mr. T. W. DANBY, of Downing College, Cambridge, is preparing a translation of the 'Practical Guide to the Determination of Minerals by the Blowpipe,' of Prof. C. W. Fuchs, of Heidelberg.

The Christmas Juvenile Lectures of the Society of Arts are to be continued. Prof. McLeod, of the Indian Engineering College, has undertaken to talk to the young people about 'The Food and Work of the Iron Horse.'

AN important extension of the application of electricity as an illuminating agent is, we understand, about to be made by the Trinity Board. The two lighthouses on the Lizard Point are to be fitted with the requisite apparatus for the production of the Electric Light. The penetrating power of this light will be of the utmost value at this, the first point of land made by homeward-bound ships.

DR. PLAYFAIR will preside at a Conference, to be held at the Society of Arts' rooms, on Thursday, the 10th of December, to consider the Reports made by the Commissioners on the Pollution of Rivers, and the steps which should be taken to insure prompt attention to measures recommended, and to the means to be adopted for preventing such pollution.

ARTHUR WOOLF, who is familiar to engineers in connexion with the engine which bears his name, is but little known to the public, although he was one of the greatest benefactors to his country. The man who could, as Woolf did, advance the duty done by a bushel of coal from 3,000,000 lb. raised a foot high to 50,000,000 lb., should have a place beside James Watt. We are, therefore, glad to see that 'The Life and Labours of Arthur Woolf, of Camborne,' has been the subject of a paper by Mr. S. Hocking, C.E., read before the Miners' Association of Cornwall and Devonshire.

A REMARKABLE result has been obtained at the works of Brown & Co., Sheffield. A revolving disc, made from a rail saw, with all its teeth cut off, was mounted on a spindle and driven at nearly 3,000 revolutions a minute; this was,—the disc being three feet in diameter,—a circumferential velocity of over five miles a minute. Steel rails forced against this disc were most rapidly cut through, appearing to melt before the revolving disc, giving off an abundance of sparks, while after cutting five rails it was itself not sensibly warmed.

A PAPER contributed by M. Boussingault to the November number of the *Annales de Chimie* points out the high value of volcanic rocks, in contributing by their disintegration to the fertility of the soil. All trachytes, basalts, lavas, and scoriae, contain a greater or less proportion of alkalies and phosphates, which are precisely the most important mineral constituents of plants; and the writer believes that we shall soon turn to these rocks as a source of alkalies for use as fertilizing agents.

IN the same journal, Prof. Decharme publishes the results of a large series of experiments on the ascent of liquids in porous bodies. The experiments were made with various textile fabrics, fictile wares, and porous stones; the comparative capillarity of these bodies being carefully tabulated and represented graphically.

ON the 21st of October, some fifty of the highest class Telegraph Engineers met at Chicago, and organized the "American Electrical Society." Its objects are the interchange of knowledge, and the professional improvement of its members; to advance the progress of electrical and telegraphic science; and the establishment of a central point of reference, which is, for the present, fixed to be Chicago.

M. J. VIOLE, in a paper read at the Séance of the Académie des Sciences on October 5, stated that he had determined the mean temperature of the Sun to be 2,000° Cent. When it is known that all bodies begin to be luminous or become red hot at 1,000° Fahr., the enormous temperature indicated will be appreciated.

FINE ARTS

EXHIBITION OF CABINET PICTURES IN OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—THE EIGHTH ANNUAL EXHIBITION.—Open daily from 10 till 5.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

THE TENTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS, by Artists of the British and Foreign Schools, is NOW OPEN at T. McLean's New Gallery, 7, Haymarket, next the Theatre.—Admission, 1s., including Catalogue.

NEW BRITISH INSTITUTION GALLERY, 39a, Old Bond Street.—THE TENTH EXHIBITION OF SELECT PICTURES BY BRITISH AND FOREIGN (chiefly Belgian) ARTISTS, is NOW OPEN.—Admission, including Catalogue, 1s.

IS NOW OPEN, the NINTH EXHIBITION of the SOCIETY of FRENCH ARTISTS, 108, New Bond Street. Daily, from Half-past Nine till Six.—Admission, One Shilling. The Galleries are lighted-up at dusk. CH. DESCHAMPS, Secretary.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'Night of the Crucifixion,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—1s.—Brilliantly lighted at dusk and on dull days.

The Lenoir Collection of Original French Portraits at Stafford House. Auto-lithographed by Lord Ronald Gower, M.P. (Maclure & Macdonald.)

THIS is a large and handsome folio, containing transcripts, by an autographic process employed by Lord Ronald Gower, from an interesting collection of portraits now preserved at Stafford House, and, for the most part, originally brought together by Alexandre Lenoir, a French expert, to whom the world owes a great debt for his energetic and temporarily successful efforts to preserve from destruction a vast number of works of art when they were exposed to danger at the outbreaking of the French Revolution. Lenoir, with the sanction and assistance of Bailey, Mayor of Paris,

obtained a decree of the National Assembly, through which he was able to gather, in the dissolved convent of the Petits Augustins, Paris, a number of relics and historical treasures from despoiled churches and chateaux, including the mausoleum of Richelieu, from the Sorbonne, and some of the monuments from St. Denis, and other noteworthy remains. This collection formed what was called the Musée des Monuments Français, and existed until the ill-advised neglect of Louis the Eighteenth's Government caused the dispersion of its contents in 1816, much, it is said, to the annoyance of the king.

Lenoir devoted a good deal of money and labour to collecting the series of French and other portraits which are, for the first time, reproduced here by the liberality and care of Lord Ronald Gower. It appears that shortly before the original collector's death, in 1839, he was compelled to sell these works, and, after many fruitless negotiations with the French Government of that day, the Duke of Sutherland, through the agency of Mr. D. Colnaghi, bought the whole, and they have since remained at Stafford House. Being mostly hung in the private rooms of the Duke's mansion, or preserved in a volume, these works are not often seen by visitors, and, therefore, we are under the greater obligation to Lord Ronald for his copies. The collection includes many paintings in oil by French artists of the seventeenth and eighteenth centuries, but the most valuable and curious portion is the series of drawings and miniatures of the sixteenth century. Many of these are before us. The majority have never been engraved, although some of the portraits were lithographed in Delpach's 'Iconographie Française,' and a few in 'The Protestant Reformation in France.' Among the transcripts before us is one from the oil picture of Jean sans Peur, Duke of Burgundy, in profile to our left, with hands joined: it was probably part of a devotional painting. Another oil picture is reproduced here, in a crayon sketch by Lord Ronald Gower, and this is among the most interesting works of its period. It has been attributed, like innumerable other pictures of the same age, to John Van Eyck. It represents the famous Bastard of Burgundy, brother of Charles the Rash, and is the subject of a letter by Mr. Planché, published in the twenty-ninth volume of the *Archæologia*. The drawing does not support the idea that Van Eyck painted the picture.

The draughtsman has added to our obligations by placing at the end of the copies a series of biographical notes respecting the persons represented, or said to be represented, for we feel by no means sure that the portraits are all correctly named. Nor does the internal evidence of style always satisfy us that the artists' names are correctly given; e.g., on Plate III. are two portraits, respectively of V. Carpaccio and Giovanni Bellini, that of the former by the latter, and *vice versa*, which look as if they were derived from agreeable sketches, but still we require further evidence than the transcripts afford before making up our minds to accept them.

On the subject of authorships and portraiture, Lord Ronald Gower acknowledges aid from Messrs. Bond and Reid, of the British Museum; but Lord Ronald might have gone into these subjects, with profit and pleasure to the student, much more deeply

than in this volume he pretends to do. Moreover, Messrs. Reid and Bond apparently did not call the attention of Lord Ronald to other collections of portraits of the age most strongly represented in this volume, such as the magnificent series of drawings in red and other chalks, by F. Clouet (the Second); now at Castle Howard, and representing more than three hundred persons of the courts of Henry the Second, Francis the Second, Charles the Ninth, and Henry the Third of France, not a few of whom are also drawn in the collection at Stafford House, such as the 'Old queen of Navarre,' 'Mad^{me} elizabet Royné d'espagne,' i. e., Elizabeth of France, wife of Philip the Second of Spain, daughter of Henry the Second of France, Louis the Thirteenth, Cinq Mars, Claude de France, the so-called Madame d'Angoulême, daughter of Anne of Brittany, wife of Francis the First, 'Le Roy henry de Navarre,' and others. Drawings in the Louvre, Bibliothèque Nationale, and elsewhere, would have been useful for comparison with those at Stafford House.

Of course, it is not pretended that these portraits are always rightly ascribed to certain artists. For example, no mortal would venture to say that Holbein drew such a nose as that which is here shown as having served the turn of the redoubtable Philippe Seigneur de Ravestein, who figures on the page so oddly. The nose of Francis the First was, probably, the ugliest thing that ever projected from a human face; was it, however, really so ultra-pendulous and amazingly queer as that one which is shown in Plate VI., Lord Ronald Gower's copy of a drawing by an unknown artist? That artist did well to keep unknown, or surely Francis would have revenged himself on so cruel a satirist. If our Elizabeth could threaten with pains and penalties any one who, unlicensed, dared to make her effigies, what might not the victor of Marignano have done in a like case? Renée de France, Francis's sister, she whom Clement Marot called "*noble cœur*," was a valiant woman of head and heart; but was she really like the fair, amorous-looking dame who figures here? Her portrait is ascribed to "Clouet," like those of Francis the First (No. 3), Claude de France, Marguerite de France, Louise de Savoye, Marguerite de Valois, the King, Henri d'Albret, of Navarre, Margaret Tudor (?), Gabrielle de Rochechouart, Diana of Poitiers, Elizabeth of Austria, Charles the Ninth, and very many more. Probably, careful study and comparison with works in other collections would enable Lord Ronald to tell us which of the Clouets is intended here, First, or Second, or Third, i. e., Jehan Clouet the First, who, before he removed to Tours, painted for Charles the Rash in 1475, and who was the father of an abler artist than himself, Jehanet Clouet the Second, who was Painter-in-Ordinary to Francis the First, and died in 1541; and François Clouet (the Third), who probably died in 1572, having produced numerous portraits, and, among other noteworthy commissions, executed that of making a model of the face and hands of Francis the First, to assist the preparation of the full-robed effigies of that monarch in painted wax, designed to be used at His Majesty's interment. He did the like office for Henry the Second. It would be not difficult to say which of the three artists, Jehan, Jehanet, or François, could have drawn the portraits which

are ascribed to one of them. The old ascription of No. 20, portrait of Mary, Queen of Scots, to Freminet, is rightly questioned by Lord Ronald Gower, but the head differs materially from other so-called likenesses of that ill-starred lady: and he is right in refusing the name "Calvinus" to a head, which painfully recalls that of the so-called "Claimant." Is not the portrait (No. 59) of Elizabeth of France, Queen of Spain, daughter of Henry the Fourth and Marie de Medicis, and wife of Philip the Fourth of Spain, here said to be from a picture by Porbus (Pourbus), really from the fine portrait in Mr. Wilson's collection, Paris, and by A. Moro?

We have confined our remarks to the earlier examples, but the portraits, which extend in time to that of Marie Antoinette, are nearly all interesting.

THE ARUNDEL SOCIETY.

WE have before us three chromo-lithographs issued by the Arundel Society, and representing the centre and wings of the famous triptych by Stephan Loethener, now in the Cathedral at Cologne, the so-called *Dom-bild*, which is placed as an altar-piece in the Chapel of St. Agnes. In the centre is represented the Adoration of the Magi; in the wing on our right, St. Gereon and his Warriors; in that on our left, St. Ursula and her Virgins. On the outside of the wings the Annunciation is depicted, the Virgin being on our left, the angel on our right, kneeling, sceptre in hand. The connexion of the subjects of the inner pictures with the Cathedral is historical, or rather legendary, and of the closest sort. As to the Magi, every one knows, or ought to know, that their long journeys ended in the Dom at Cologne, when the Emperor Barbarossa, having carried off the bones of the "Three Kings" from St. Eustorgio, at Milan, placed them in a gorgeous shrine, where they have ever since remained. St. Gereon is a much esteemed patron of the district about Cologne, and one of the four saints most frequently invoked in the city. St. Ursula's journey comprised, as one of its most important stopping places, the ancient city; and her arrival there is one of the subjects Memling painted on the shrine of the saint in the Hospital of St. John at Bruges. Cologne was also the scene of her martyrdom and interment. SS. Gereon and Ursula are honoured in the dedication of churches to them at Cologne; that dedicated to the warrior is one of the most interesting edifices of its kind in Germany; in that which bears the virgin's name lie enshrined the innumerable bones ascribed to Ursula and her companions. In the like manner, the supposed relics of St. Gereon and his comrades of the Theban Legion are preserved in niches above the stalls of his church.

The pictures in question are, apart from their intrinsic merits, extremely important as showing the influence of the Van Eycks on the Art of Cologne, then probably the most advanced of the German schools. The second quarter of the fifteenth century probably includes the period when Meister Stephan was in his glory. There is, in this and other works which bear his name, internal evidence that he was a pupil of Meister Wilhelm of Cologne, and Herr Merlo found documentary proof that in 1442 and 1448 a Stephan Loethener, of Constance, owned a house in Cologne, and was in both years a member of the Town Council of the latter city. The triptych was originally in the chapel of the Hôtel de Ville, for which place it was probably painted about 1430, and certainly finished before 1451, the year of the death of Meister Stephan. In October, 1520, Albert Dürer, while on a visit to Cologne, saw the *Dom-bild*, and paid two white pfennings to have the wings opened. He notices it as the work of Meister Stephan. This notice has changed the belief formerly entertained, that the picture was

produced by Meister Wilhelm, into a pretty general conviction that his pupil, Loethener, was really the painter. This much is known of its history.

In this work there is a visible improvement upon the productions ascribed to Meister Wilhelm, but, of course, a certain archaism still obtains, and gold grounds, or rather back grounds, have not yielded even to the charm of John Van Eyck, who died ten years before Meister Stephan. Memling, probably the most delightful landscape-painter in the Gothic mode, was twenty-one years old when Meister Stephan died. The figures appear under architectural canopies, thus reproducing the carved altar-pieces of old date, with their sculptured accompaniments, gilded grounds, and bold colouring. The draperies are freer, less meagre in their forms, more gracefully, that is more truthfully, disposed than in the works of Wilhelm of Cologne, where, as in the crimson robe of the kneeling King Jasper (or Caspar), the draperies take angular and stiff forms. That characteristic is not due to the affectation of the artist, as in the works of Albert Dürer and other Germans of his time and similar taste, but simply to the extreme fidelity of Meister Stephan to his models, the fabrics he painted, a stiff, brocaded and embroidered velvet. The robe of the Virgin is not more angular and "quirky" than in nearly every Italian picture before Raphael's time; the disposition of the Virgin's dress looks almost Italian, and is almost as carefully adjusted to the limbs and contours within as Memling would have contrived to adjust it; the varying textures of the dresses were modelled, each after its kind, and with extraordinary intelligence and care, the linen fabrics in long and rather thin folds, those of cloth in ampler and heavier masses, the woollen and brocades with great propriety.

The Virgin is enthroned, and crowned with a German enriched open crown of the period, holds the child on her knee, and, turning to the kneeling Jasper of Tarsus, blesses that monarch with an air which is at once dignified and pretty. Two little blue-robed angels hold behind the seated Virgin a resplendent cloth, which is gorgeously embroidered with doves and emblematic flowers. Other blue-robed angels, of extremely small dimensions, hover over the groups of which Mary is the centre. Jasper kneels, clad in the above-named velvet robe, with his hands clasped in prayer, on our left of the central group; he is bareheaded, and wears a huge belt, set, in the German manner, with cumbrous golden discs like flowers; to this belt a big *almonière* is attached; the latter is surmounted by an ornament shaped like a castle of three towers. The king's pen-case is near the *almonière*. He has brought his gift of gold in a casket, now placed at his knee. He is advanced in years, as is common in representations of this subject. His face is serious and noble, with a fine and wise, slightly severe, expression. He looks like a diligent German merchant, and his air and visage, profoundly pious and fine as they are, are like those of all the figures in the *Dom-bild*, wanting in the nobler spiritual elements. All the heads are grave; even those faces which smile are not trivial; but, so it appears to us, not even the countenance of the Virgin exhibits much of that spirituality and noble loveliness invariably found in Italian representations of the subject and personages, and rarely absent in the finer specimens of Flemish-Gothic art. The Virgin is a fair, buxom, well-nourished Westphalian damsel of high degree and fine culture, but with less of heaven in her looks than one might desire. The King of Arabia, Melchior, a person but slightly advanced beyond the middle of life, kneels on the Virgin's left, and holds his gift of frankincense in a gold and enamelled cup with a cover, and elaborately chased. Balthasar, King of Saba, a young man, clad like a German prince, and having a face which one supposes must have been painted from that of a handsome young Jew, stands behind the kneeling Melchior, and offers his gift of myrrh in a vase which, in shape, resembles a mounted cocoonut. King Balthasar is not a negro, as he is often

represented in such pictures. Some of the faces in the Dom-bild are those of good-looking gentlemen, but they lack elevation and even sentiment. As a design, this picture is inferior to that of the same by J. Van Eyck in the Munich Gallery. It is also intrinsically far inferior to Mabuse's masterpiece at Castle Howard.

The designs of the wings of this altar-piece are inferior to those of the centre picture, and, therefore, we need not try them by such severe and lofty standards as are appropriate to the latter portion of the work. St. Ursula with her arrow,—her face, by the way, seeming to be that of a younger sister of the Virgin, who is enthroned within,—is pretty, and not without a certain princeliness which is fine and sweet, but it is below the noble loveliness of Memlin's invention. St. Gereon is the male counterpart to his sister saint, a robust young German noble, in gorgeous gilded armour and embroidered velvet, resplendent with jewels and gold. In his right hand is a banner bearing a cross of Jerusalem. His attendants bear two-hand swords, and a *martel de fer*, and are clothed in armour from neck to heel. There is abundance of variety, and a good deal of youthful beauty, in their smooth, wholesome looking young faces, and their eyes gleam with redundant life. Much the same may be said for the damsels attending St. Ursula; they are bright-eyed wenches every one of them, and not without a lively sense of the presence of the strapping junkers on the other wing. The figures in this picture are rather less than life. The material employed by Meister Stephan was tempera, and the picture seems to have darkened, probably through the use of oil or varnish to preserve it. There is a picture by Meister Stephan in the National Gallery, but one of no great importance, numbered 705; this is painted in tempera on linen. The 'Madonna in der Rosenlaube,' in the Musée at Cologne, is universally admitted to be the best of Loethener's pictures.

As to the copies before us, they have many good qualities, and if they fall far below a noble standard of reproduction, they will serve to popularize that form of art of which the original pictures are pre-eminent specimens. Comparatively speaking, they may take a middle place among the copies issued by the Arundel Society; they are not so good as some, and they are much better than other publications of the same body.

TOYS.

A RECENT note in the *Graphic* comments on the probable fate of the toys of the last generation, and, among other things, points out that the doll was not unknown to the children of Pompeii. In fact, however, these puppets can boast of a far more ancient lineage. They are Egyptian, and of remote antiquity indeed, and we have heard of their being found in cave dwellings of indefinite origin. Our contemporary makes some acute remarks on the toys in vogue now and those of the last generation. That boys used to have fewer toys is true, also that most of the toy soldiers came from Germany, and that they were amazingly rude. In fact, the larger portion of the toys which still come from the Fatherland are not only rude, but clumsy and ugly, hideously painted and villainously carved. Innumerable cleverly carved and even elegant toys come from Switzerland, and a still better class from France and Austria. Our contemporary surely does not err in saying that creatures in the "Noah's Arks" resemble nothing that ever existed, but the oddity is that gentlemen of certain exalted religious views are said to have taken the "Noah's Ark men" as types for their own costumes. The *Graphic* says that "Jack in the Box" is rapidly going out of fashion. Things have come to a worse pass than that. The other day we sought to buy a "Jack in the Box" for the delectation of a young gentleman. Long did we search, many were our inquiries. That paradise of toy-lovers, the Lowther Arcade, knew not "Jack," nor was he to be heard of in Oxford Street, nor in Bond Street, nor even

in Tottenham Court Road; at last we got a degenerate specimen at a shop in Drury Lane, at the rate of three a penny, and were invited to take the major fraction of the price in sweetstuff. We think it is rather too strong a statement to aver that scientific toys were unknown to the youth of the last generation; and it is an oversight that, when writing of old toys, our contemporary did not lay a wreath on the tomb of the illustrious author, whoever he was, of 'The Boy's Own Book.' In scientific toys there is a vast advance, and in mechanical playthings a new *avatar*, especially of clock-work, such as the pretty locomotives, nearly all of which are, like most clever and good toys, of French origin. To say of musical toys that, "even the whistle has fallen into disfavour," is hardly true, as we have personal reasons for declaring. In taste and sprightliness none of the modern toys has advanced in anything like the same degree with the dolls. We have in London an admirable maker of dolls of a patrician order, which exhibit a vast refinement of facial expression, numerous diversities of beauty and idiosyncratic character. These are works of art in their way, and not unworthy of an artist of ability. Diverse in character, these puppets therein surpass the fashionable dolls of Paris, which, although dressed *à la mode* of the most recent vagary, are of the same mould and type of form and feature. Strolling in the Rue de Rivoli a few weeks ago, we noticed the fashion of that hour was to group these puppets in *tableaux* of marriages, confirmations, baptisms, and all other social and religious ceremonies, except those which are funeral, but this omission is easily to be accounted for by those who recollect that nearly all the French dolls of high degree are of the gentler sex, and that etiquette forbids the attendance of ladies at funerals. Why the doll dealers of Paris affect femininity for their creations we know not. It is certain that French boys do not appreciate dolls as much as their sisters do. Another thing bewildered us,—why are *all* the French dolls *blondes*? Is it true that all French women are *brunettes*?

CYPRUS.

A CORRESPONDENT writes:—"General di Cesnola has been actively engaged, for some months past, in excavations at the Island of Cyprus. In September he had the good fortune to discover the ancient site of *Curium*, or *Kuri*, and the temple of Apollo Hylates (?). Several long Greek inscriptions bearing the name of that deity have already been unearthed, also some smaller inscriptions in the Cypriote language. These latter are, for the most part, upon little statuettes of calcareous stone. Among his richer finds, the General has a beautiful Greek statuette of white marble, over two feet in height, representing a naked youth, perfect from the knees upwards, and in a very fine state of preservation; there is only the left foot wanting. Another statuette, also representing a naked youth, but arranged in a different attitude, is a little less than two feet in height, the legs from the knees downwards and the arms wanting. The head was found near the *torso*. A little marble head is also well preserved. These objects appear to show all the characteristics of the finest Greek art. A bronze statuette, seven inches high, well preserved, and of manifest Greek workmanship; only one foot is missing. A large quantity of heads in terracotta, some life-size, and statuette of the same material, of which a few measure eighteen inches in height and over twelve in width. They are seated in the Oriental or Turkish manner, wearing amulets round their necks, and the *phalli* are prominent. Two are of fine work, and all are artificially faced with red and white colours. At least a hundred statues, statuette, and heads, in the well-known calcareous stone employed so commonly by the ancient sculptors of Cyprus, have been exhumed, with a quantity of terra-cotta equestrian figures wearing armour, consisting of helmets of various patterns, rounded shields charged with the full-faced head of Medusa in relief. About thirty statuette of calcareous stone, seated

as above described, wearing amulets on the neck or shoulders, holding doves, rabbits, turtles, or other votive offerings, and in the state already mentioned."

Fine-Art Gossip.

THE Winter Exhibition of the Society of British Artists will be opened to the public on Monday next. The private view is appointed for to-day (Saturday).

MR. WALLIS has just completed a picture of unusual interest, to be styled, 'A Fellow-Feeling makes as wondrous Kind,' and representing two crimson-robed Venetians, of noble race, walking side by side on a footway near the Bridge of Sighs. At the angle of a house approached by the gentlemen is a sculpture of the legend of Noah and the Vine. The Venetians are in the condition suggested by the carving, and cheerfully, but with unequal steps, keep on their way. We have a view of the canal, spanned by the Ponte dei Suspiri, and the eye ranges beyond the arch between grey walls, balconies of rich forms, parapets, windows, and roofs. The painting is a study in colour, generally resembling the 'Despatch from Trebizond' of the artist, and its fellow of last year, but otherwise the motive is a totally different one, and the mode of treatment is distinct from that adopted in those works. Its effect on the spectator is due to the expressions of the faces, which, of course, we cannot describe, and the colour.

A FURTHER volume of 'Illustrations of the Architecture of India,' giving details of Akbar's Palace at Fatehpur Sikri, near Agra, built in the sixteenth century, and of various buildings at Goverdhan and Bindrabun, showing the influence of Mohammedan Art on the Hindú style of Northern India, will shortly be issued from the India Office. The work has been in preparation more than three years.

MESSRS. MARCUS WARD & Co. have just published a Catalogue of the engraved portraits exhibited by Mr. J. A. Rose at the opening of the Library and Museum of the Corporation of London, in 1872. Biographical notices of some of the most eminent characters that are included in the collection are given. The volume is a medium quarto. One hundred copies only, we understand, have been printed. The frontispiece is a portrait of Mrs. Susanna Rose, engraved from a painting by Mr. Frederic Sandys.

M. C. FELU, the armless painter of Antwerp, is now copying some pictures in the South Kensington Museum. The facility with which he manages his brush with the right foot, while holding his palette with the left, is marvellous.

MR. BELLAMY, F.R.C.S., commenced the course of lectures on Artistic Anatomy in the South Kensington Museum, on Tuesday, the 17th.

THE Louvre has been enriched by the gift of fifty-six statues in terra-cotta, from M. Dupont. These works came from Tanara, in Boetia.

THE death of the eminent Spanish painter, Señor Fortuny, is stated to have taken place at Rome on the 21st inst., in consequence of an attack of typhoid fever. He was about thirty-five years of age, and born at Barcelona. His master was a pupil of Overbeck. Early in his career he went to Madrid, and studied Valasquez and Goya, the latter with exceptional energy, as the student's pictures proved. Having achieved a certain degree of reputation by the brilliancy and originality of his art, Fortuny obtained a commission from the Spanish Government to paint the Battle of Tetuan, the price to be 6,000 francs, on condition that his work should equal H. Vernet's 'Smala.' Fortuny visited Rome, and afterwards went to Paris, when his success was complete. Some of his pictures, the brilliancy and attractiveness of which are beyond dispute, were shown at the French Gallery, London; but he cannot be said to have taken the English by storm. Nevertheless, it is true that the loss of so much power, and of a charm of such thoroughly original character is great indeed. He was re-

markable in showing that modern art is no longer a matter of a school, for the resemblance of his works to those of Gorga is but general, and his followers are few, and comparatively incompetent. However this may be, his influence, and that of his twin comet, Henri Regnault, is apparent on French art; and in less able and learned hands than theirs, some of their ideas are likely to be extremely injurious to the French school of painting, which has been long renowned for its learning, labour, and solidity.

THE Académie des Beaux-Arts, in the sitting of the 21st instant, has nominated M. Matedjko as Foreign Associate, in place of Herr Kaulbach.

VISITORS to the Bayeux Tapestry have been of late disappointed by hearing that the "Notice" of this relic, so ably compiled by M. l'abbé Laffetay, has been out of print, and, of course, not procurable. We are glad, therefore, to have received from Messrs. Williams & Norgate a copy of a reprint of this work, so useful to visitors and for reference.

A STRANGE contest is now taking place at Bruges between the Belgian Government and the city. As is well known, the city possesses the treasure of the Van Eycks. The Government have long cast a wistful eye upon them, and have insinuated that the glory of Van Eyck is not limited to Bruges but belongs to the whole Belgian nation. On this national ground the Government offer to pay the expense of cleaning the pictures, and for this purpose require their transmission to Brussels. This the Burgomaster and Corporation resist, for they have a strong fear the pictures may never come back to them. They state the pictures are in such frail condition that they may not be able to bear the journey to Brussels, and that the members of the Bruges Academy are competent to do the cleaning. We trust they will leave the pictures uncleaned, and keep them in Bruges.

MUSIC

MUSICAL EVENINGS.—Director, Mr. Henry Holmes.—SECOND CONCERT, WEDNESDAY, December 3, at Eight o'clock, St. George's Hall.—String Quartet: Beethoven, in E flat, No. 10; Haydn, in D, No. 3, Op. 50; Sonata, in A minor, for Pianoforte and Violin, Schubert; Solo, Pianoforte, Mendelssohn. Messrs. Henry Holmes, Beethoven, F. Amor, and Signor Perse. Pianist, Miss Julia Angard. Vocalist, Miss Nellie Gode. Conductor, Mr. Walter Macfarren.—Tickets, 5s., 2s. 6d., and 1s.: to be had of Mr. Henry Holmes, Bristol Lodge, Warrington Gardens, W.; and at the Hall.

DR. LISZT.

THE name of the Hungarian pianist and composer has now been before the European musical public for more than half a century, but it may be as well to remind his opponents here that he is not a composer of yesterday; and that it is not by abuse, ridicule, or misrepresentation, that his ultimate position in this country will be determined. It is a laudable ambition on his part to wish to see his name included in the category of classical composers. It does not follow, if we cannot share his views, if we cannot at present, at all events, accept his two orchestral pianoforte concertos as models, that we ought to abuse him as if he had committed some heinous offence. Liszt has his own theory about the construction of a concerto, and we cannot do better than give it in the words of his champion, Mr. Dannreuther, who, after having introduced the first Concerto, in E flat, at Sydenham, nothing daunted by vituperation, produced, on the 21st, Concerto No. 2, in A major, for the first time in this country:—"The peculiarity of Liszt's mode of procedure consists of what, for want of a better term, has been designated as a *metamorphosis of themes*. He works upon one main theme, and one or two accessory themes, into an infinite variety of shapes; evolving, as it were, the antithesis from out of the thesis by means of ingenious rhythmical and harmonic changes, he produces the most effective contrasts, and presents the leading sentiments of the piece in a surprising, novel, and striking manner."

Mr. Dannreuther had scarcely occasion to add that Dr. Liszt's innovations are not "manufactured in order to appear to be original or eccentric," but

are the result of his sentiments and emotions. There is no more high-minded musician living than Liszt. Whatever he writes is the result of convictions based upon the most solid appreciation of his art. The question, however, arises, is his system the right one for a concerto, in which one instrumentalist has, so to speak, to be the commander-in-chief of a full band of players? Now attention, if not absorbed in the *obbligato*, is very much concentrated on it, and it is difficult to disentangle the varied subjects and the diversified instrumentation when there is continuity in the movements. There is no time to think and to dwell upon the development, there is no break for reflection and repose—on goes the concerto, never halting; and so the ear gets confused with the diffuseness, the mind is perplexed with the changes. Familiarity with the score would, of course, ultimately get rid of this seeming incoherency; but concertos ought not to be composed solely for professors and students. In the A major there are beautiful points, as in the E flat, but hearers are not permitted to dwell upon them. Iteration is a requisite element in a long composition, as the great masters of orchestration have proved. Another point is, where are we to find such expert executants, such clear-headed interpreters, as Mr. Dannreuther and Dr. Von Bülow? for the former has executed both works and the latter played the E flat last week at the Royal Albert Hall. And if the part of the pianist be most trying, the functions of the performers in the orchestra are hardly less troublesome; nor has the conductor a sinecure. Mr. Dannreuther's performance last Saturday was a splendid one, and he was ably seconded by his colleagues. Whether the two concertos will take root here, time will show. The posthumous quartets and the late sonatas of Beethoven, not to speak of the first movement of the Ninth Symphony, warn us against being dismayed at difficulties at first.

The introduction of Spohr's First Symphony in E flat at the Palace requires no notice, for it has been often played at the Philharmonic Concerts.

SACRED HARMONIC SOCIETY.

A MUSICAL association which dates from 1832 has claims to consideration, if only on the ground of age; but there are still stronger reasons for supporting the Sacred Harmonic, for the Annual Reports of the successive Committees of Management show that there has been a steady improvement in execution; and it is the knowledge of this fact that has caused the lovers of the sacred school of composition to be so faithful in renewing their subscriptions year after year, despite all opposition, sometimes personal, but more often commercial. The institution is not a speculative undertaking, the members have no wares to sell, no stock of works to turn to business account. If there are surplus receipts over outlay, the money is capitalized, so that there may be funds available to meet deficits in bad times, or when there is a more than usually desperate attempt made to supplant Exeter Hall by some wild speculation. But the members of the Society (the amateur choraleists and instrumentalists) have another valuable source of intellectual enjoyment—they can use one of the finest of European musical libraries for the purpose of study and of reference. They can also, under proper restrictions, have the works on loan. The Catalogue of this Library, prepared by Mr. W. H. Husk, the librarian, is a curiosity. Besides the acquisitions made by purchase, the list of donors includes the names of the Corporation of London and of our leading professors and amateurs and publishers, amongst whom are the late Prince Consort, the Duke of Northumberland, Dr. Chrysander, Moscheles, Neukomm, Schelcher, Sir G. Smart, A. Novello, &c. Handel's compositions naturally are numerous,—the various editions of Dr. Arnold, Walsh, sen., Randall and Wright, the Handel Society, the German Handel Society, Dr. J. Clarke, the collection of his Italian Operas in full score, besides separate editions of oratorios, cantatas by various editors, published in Germany, London, Switzerland, &c.

Then there are the works of J. S. Bach, printed by the Leipzig Society, and the works of the Musical Antiquarian Society, from 1840 to 1847. The Catalogue comprises, besides the publications of Societies, ecclesiastical music, oratorios, cantatas, sacred and secular odes, madrigals, glees, songs, instrumental music, and, above all, manuscripts of rare interest and value. Under the head of "Musical Literature" are works of history, biography, poetry, treatises, essays, periodical publications, bibliography, and books referring to pageants, the drama, cathedrals, churches, choirs, &c. There are altogether nearly 3,000 numbered volumes; but these do not represent the actual extent of the library, as No. 1, for instance, represents 33 works, and these again are subdivided. There are now no survivors of the Committee of 1832, but the new officials have added to the Society's library, and, they may fairly say, to its reputation. No doubt the Triennial Handel Festivals at the Crystal Palace have materially contributed to raise the fame of the Sacred Harmonic Society as managers of musical arrangements. From the first performances at the Chapel in Gate Street, Lincoln's Inn Fields, to the vast Sydenham arena, from units to thousands in about forty years, is an advance unprecedented in this or any other country. And there is no reason to think, that although death has, of late years, deprived the Society of many ardent and able administrators, the present management will lose sight of the principles which actuated the earnest and enthusiastic founders of the Society. The permanent practice of the metropolitan section of the Handel Festival Choir is proving of the greatest advantage to the Sacred Harmonic, as it enables its managers to weed the chorus in Exeter Hall annually of the old voices, and to replace them by young and fresh ones.

It was quite evident, from the choral singing on the 20th inst., the opening night of the forty-third season, in Mendelssohn's oratorio, "Elijah," that the sopranos, altos, contraltos, tenors, and basses have materially improved both in quality and in power; and, more than this, never in Exeter Hall have colouring and contrast been more poetically and vividly manifested; from the *fortissimos*, in which the voices have to contend with the composer's vigorous orchestration, down to the most delicate *pianissimos*, the text of the score was realized. As an illustration of nice observance of light and shade, the Babel pagan demonstrations, the "Thanks be to God," the "Be not afraid," for energy, and the lovely "He watching over Israel," may be cited; but the entire choral interpretation was careful and conscientious, yet free from that excess of zeal which Talleyrand thought was fatal to efficient action. As the band, with three or four exceptions, remains as last season, with M. Sauton as *chef d'attaque*, it need scarcely be added it is of first-class quality, and possesses a due proportion of the stringed to counterbalance wood, brass, percussion and the massive organ, at which Mr. Willing so judiciously presides. The drawback to the otherwise fine *ensemble* was the solo singing; for the oratorio has been often heard with an infinitely better cast. Of course, in the title-part, Mr. Sautley is admirable—better, perhaps, than ever; declaiming the recitatives with devotional dignity, singing the airs with the utmost delicacy, refinement, and finish. The tenor, Mr. Vernon Rigby, if he would dispense with his imitation of the peculiarities, and not the beauties, of the style of Mr. Sims Reeves, would leave little to be desired; but his articulation should be more distinct. Madame Otto-Alvsleben sang the leading soprano parts, including that of the youth in the miracle of the rain. Her high notes, with the *pianissimo* orchestral under-current, as the storm gets louder and louder, were magnificent. The air, "O rest in the Lord," like Handel's duet, "The Lord is a man of war," is invariably a certain *encore*, be it well or badly sung, and Miss Sterling secured the customary re-demand; but we must protest not the less against her reading, which is radically wrong in conception as regards the words and in execution as applied to the music. The language of the angel in the *andantino* is that

of consolatory adjuration to repose entire confidence in the Lord's will; it is not a spiritualistic dictum, as the contralto seemed disposed to make it; and the non-observance of the flowing passages, set with such intensely religious fervour by Mendelssohn, by staccato breaks in the tempi, render the *aria cantabile* spasmodic and not spontaneous. There is no necessity for referring to some mediocrities in the secondary parts, which ought to be better filled; the double quartet did not go well by any means. Sir Michael Costa, who was cordially greeted on his entrance, is no way responsible for the engagements of the solo singers, and it is for the Committee to be careful in the selection of the principals, so that their ability and competency may be on a par with the efficiency of the chorus and orchestra. It is right to remark that first-class vocalists are very scarce, and that the few that there are, are difficult to obtain, owing to the demand for their services all over the country. But as the Sacred Harmonic Society relies on presenting a thoroughly effective *ensemble* of masterpieces which are so familiar to the musical public, and the association from its nature cannot be a speculative one and indulge in the production of novelties, hardly too much care and circumspection can be exercised in the choice of soloists.

MONDAY POPULAR CONCERTS.

THE performance of Herr Raff's Quintet in A minor, Op. 107, for pianoforte (Dr. Von Bülow) and strings (MM. Straus, L. Ries, and Piatti), on the 21st, was a success. Another splendid chamber composition has, consequently, been added to the repertoire of the Monday and Saturday Popular Concerts. The features of the work are its conversational character throughout (each instrumentalist having his due proportion in the distribution of the parts), and a melodious vein that is present from beginning to end, but is most specially marked in the slow movement in F major, one of the loveliest songs ever listened to, the piano by no means having the monopoly of the singing, for the violin, the viola, and the violoncello have in turn the theme. The *finale*, which has an Eastern type, is brilliant and effective. The quintet will be assuredly heard again. Next Monday, another work by Herr Raff will be presented for the first time, a Sonata in D major, Op. 128, for pianoforte and violin, to be in the hands of Dr. Von Bülow and Herr Straus. On the 21st, Dr. Von Bülow selected for his solo the Suite in F major, by J. S. Bach, No. 4 of the Suites Anglaises. Madame Edna Hall was the vocalist. Last Monday, Miss Zimmermann was the pianist, and played Mendelssohn's Sonata in E major, Op. 6. Madame Norman-Néruda appeared for the first time this season, and led the Haydn Quartet in E flat, Op. 71, No. 3. Mr. Santley was the vocalist.

Musicalossip.

THE season of the Covent Garden Promenade Concerts will terminate next Monday evening.

THE Criterion Theatre will be re-opened this evening (the 28th inst.), with Mr. Reece's English adaptation of M. Lecocq's new opera, 'Les Prés Saint-Gervais,' the libretto by MM. Sardou and Gille.

At the Crystal Palace, this afternoon (Saturday), Handel's 'Allegro ed Il Penseroso' (Milton's words) will be produced.

MR. SIMS REEVES is announced to sing twice this week at the Royal Albert Hall: on Thursday, in Handel's 'Israel in Egypt,' and on Saturday, the Popular Night. It is time the absurd designation assigned to each evening's concert should be dropped; why announce Saturday as "Popular," Tuesday as "English," Wednesday as "Classical," Friday as "Wagner," and Monday as "Ballad," when the programmes fail completely to carry out the titles? Besides, is music "unpopular" every night except Saturday?

THERE will be a morning performance of M. Lecocq's 'Giroflé-Girofla' at the Gaiety Theatre this day.

THE second of Mr. Henry Holmes's Musical Evenings will take place next Wednesday.

It is rumoured that Mr. Santley will join the Carl Rosa Opera Company in the provincial tour to be commenced early in 1875. It is to be hoped that this engagement of our baritone-bass will be of the shortest duration, for his absence from the concert-room and from oratorios would be irremediable.

THE hearts of the flute-players must rejoice when the annual concert of Mr. A. Collard takes place, for they may be sure of a scheme in which there will be a large number of pieces either for the flute specially, or in which it is associated with other instruments. Last Tuesday's programme proved no exception, as it started at once with Kuhlau's Quintet, Op. 51, No. 2, in E, for flute (Mr. Rockstro) and stringed (Messrs. Watson, Zerbini, jun., Mori, and Paque). There was also, despite Cherubini's anathema, Bach's Concerto for two flutes (Messrs. Collard and Rockstro), sustained by the stringed. Moreover, Mr. Collard provided a new work for the flute, in a Trio, in A major, by Mr. G. A. Macfarren. Besides these pieces, Mr. Collard himself performed three solos. With such a rush of flutes the co-operation of vocalists was little required, and Mdlle. Arnim, Mdlle. Duval, and Mr. Wadmore sang between the instrumental items.

MR. MAPLESON'S Italian Opera troupe has been performing this week in Manchester, at the Queen's Theatre, and Balfe's 'Talismano' has been given twice.

THE late Mr. Chorley's adaptation of Gluck's 'Iphigenia in Tauris,' produced by Mr. Halle some years since at his Free Trade Hall Concerts, has been successfully revived in Manchester. The leading parts were sung by Madame Lemmens, Messrs. Lloyd, L. Thomas, and Santley, with Mr. Halle as conductor. Mdlle. Levier was the solo singer at this week's concert; M. Wieniawski was the violinist, who introduced a Serenade for stringed orchestra in F, Op. 63, by Herr Volkmann.

A NEW *opera-buffa*, called 'The Sultan of Mocha,' the music by Mr. A. Cellier, a composer who has written both for the Gallery of Illustration and the Criterion Theatre, has been brought out at the Prince's Theatre, Manchester, with success.

THE presentation of the testimonial to Sir Julius Benedict will take place in the new year.

THE French translation of Handel's 'Judas Maccabeus' has been produced at the Cirque des Champs-Élysées, under the direction of M. Charles Lamoureux, the founder of the Paris Société de l'Harmonie Sacrée, with the greatest success. The choral singing was excellent. The solo singers were Mdlle. Jenny Howe, Madame Brunet-Lafleur, Mdlle. Baldi, M. Gailhard, and M. Vergnet. M. Victor Wilder translated the book of Thomas Morell. The chorus, "Lève la tête, peuple d'Israël," was enthusiastically encored. M. Henri Fissot was the organist; the instrumentalists were selected from the best bands in Paris.

ALBERT GRISAR'S 'Amours du Diable' has been revived at the Opéra Populaire (Châtelet). Mdlle. Mélanie Reboux was Urielle; M. Nicot, Frédéric; M. Bonnesseur, Belzebuth; M. Aujac, Peters. This work was produced in 1853 at the Lyrique, and in 1863 at the Opéra Comique. A ballet has now been added, the music by M. Salvayre (Prix de Rome). It was the ballet of 'Le Diable Amoureux,' by M. de Saint-Georges, which was converted by him into the libretto of 'Les Amours du Diable,' the precursor of 'Satanella,' Balfe's opera, done at Covent Garden Theatre by the late Mr. Harrison and Miss Louisa Pyne (Mrs. Bodda).

MADAME POZZONI has added the part of Leonora ('Trovatore') to her other creations at the Italian Opera-house in Paris.

It is hoped that M. Gounod's new opera, 'Georges Dandin,' will be heard at the Opéra Comique in the spring, with Madame Carvalho in the principal part.

AN Italian Opera troupe is about to commence

a tour in Belgium and Germany. The artists are Madame Padilla-Artot, Madame Grossi, Madame Paoletti-Vinca, Signori Baldelli, Paoletti, Padilla, and Caracciolo, with Signor Arditi as conductor.

THE famous Conservatoire concerts were resumed in Paris on Sunday (the 22nd inst.), with M. Deldevez as conductor. The scheme comprised Beethoven's 'Eroica' symphony, a symphony fragment from Gluck's 'Orphée' (the entrance to the Champs-Élysées), Berlioz's overture to the 'Frances-Juges,' three choruses from Handel's 'Israel in Egypt,' including "La grêle tombe à flots" (Hail-stone), and Meyerbeer's unaccompanied chorus, "Adieu aux jeunes mariés."

THERE was a great disturbance at M. Pasdeloup's Sunday "Concerts Populaires" when the prelude of 'Tristan und Isolde,' by Herr Wagner, was performed. It arose from a dispute about an encore. The conductor calmed the storm by announcing that he would repeat the piece only after the final work, 'L'Invitation à la Valse,' by Berlioz, thus leaving the dissentients the opportunity of leaving the hall before Wagner's work was repeated; but the opposition was again strong during its performance.

HERR WILHELM TAUBERT'S setting of Shakespeare's 'As You Like It' was produced in Berlin on the 13th inst., under the title of 'Cesario.' It is pronounced to be a classical score. The chief singers were Mesdames Mallinger, Von Voggenhuber, and Schumann, Herren Betz, Schmidt, Krolop, Barth, Fricke, and Schott.

THE Italian Opera-house in Cairo was opened for the season on the 1st inst., with the 'Trovatore.' In the lists of artists are the names of Mesdames Frizzi, De Maessen, Alhevi, and Bentami (Mrs. Bentham), Signori Fancelli, Stagno, Vidal, Morel, Angelini, Pandolfini, Verger, Archinti, Milesi, Viviani, and Medini, with Bottesini as musical director and conductor.

THE Leipzig *Signale* states that the subscription for the monument to be erected in that city to Mendelssohn hangs fire, and hopes that the citizens will not allow any appeal to be made away from the city to complete the required sum to perpetuate the memory of one of the glories of Germany.

DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, F. B. Chatterton.—ON MONDAY, and DURING THE WEEK, at 7.45, 'RICHARD CŒUR DE LION.' Principal characters by Miss W. Allis, Miss Jessie King, Mr. J. Anderson, Mr. W. Terria, and Mr. Creswick. Preceded by, on MONDAY and TUESDAY, 'NOBODY IN LOND ON,' on WEDNESDAY, THURSDAY, FRIDAY and SATURDAY, 'TEN of 'EM,' an Operetta-Bouffe. To conclude, each Evening, with 'HERE, THERE, and EVERYWHERE'—Doors open at 8.30; commences at 8.45.—Prices, from 6d. to 2s. 6s.—Box-office open from 10 till 8 daily.

The Romance of the English Stage. By Percy Fitzgerald. 2 vols. (Bentley & Son.)

ONE of the evidences that there is still a certain sort of interest in "the Play" is to be found in the circumstance that of books illustrating "the actor" there is no end. It is the misfortune of every reader who takes up such books that they resemble a popular tune of which the vexed ear is weary. The story has been told so often that the reader becomes irritated by the eternal sameness, and reviewers wonder why collectors of such stories keep turning over the best-known records, and do not seek for some less familiar chronicles, which are to be found for the seeking. For instance, the story of Theophilus Keen, the unfortunate actor of the early part of the last century, would have been better worth telling, and has more of the Romance of the Stage in it than we find in what Mr. Fitzgerald narrates of the so much better-known Edmund Kean. Both were "great" in the part of Glo'ster. Again, the career of George Ann Bellamy does not nearly so well illustrate the romance of the

stage as the brighter career of the Bruntons, which began when the first of the family left his little grocer's-shop in Drury Lane for the stage, and which culminated not so much in distinguished alliances as it did in giving to the stage such a charming actress as Miss Brunton, subsequently Mrs. Yates. Many other instances might be mentioned, but, perhaps, Mr. Fitzgerald knows them as well as we do, but does not care for them, or avoids them of set purpose. In place of them we have illustrations of the strollers' life, and of the hardly less laborious life that players used to lead in the old provincial theatres. The story of George Ann Bellamy, an unprincipled beauty, is followed by 'The Adventures of Tate Wilkinson'; and as this is founded on Wilkinson's own book, the chapter is fairly amusing. There was nothing romantic in the career of Mossop, unless it be that the "ill-fated" died worth fourpence. Much more might have been made of the subject 'Love and Death upon the Stage,' and readers could dispense with the 'Ireland Forgeries.' George F. Cooke looks here, as elsewhere, more ruffianism than romantic, but with genius in his ruffianism. Elliston has been etched by Charles Lamb—no other hand should touch the subject. 'Gerald Griffin' and 'The Young Roscius' have the look of make-weights, and nothing new is told of either.

It is Mr. Fitzgerald's opinion that in France, "where there is little regard for public decency, . . . playgoers would not allow their interest in the stage to be sacrificed to the partiality of a wealthy patron!" The French public often see their interests so sacrificed, and are content to write epigrams against the sacrificers. As to "little regard for public decency" over the Channel, it is not for our stage writers to throw stones. Mr. Fitzgerald gives an example of English decency in some remarks made by Mrs. White (of the Tate Wilkinson period) to her daughter, Miss Kitty, Sir F. Delaval's "lady":—"You shan't live with your husband, ma'am! The first women of quality don't live with their husbands, ma'am! Does Mrs. Elmy live with her husband? no, ma'am. Does Mrs. Clive live with her husband? no, ma'am. Does Mrs. Cibber live with her husband? no, ma'am. So now, ma'am, you see the best women of fashion upon earth don't live with their husbands, ma'am."

Mr. Fitzgerald is clearly in error when he states that "It is strange that the theatrical history of other countries, and notably that of France, should not have the same adventurous history" (as that of England). We consider the contrary to be the fact, and are inclined to believe that our stage history—that is, of actors and actresses—is dull and monotonous compared with similar personal history in France. Mr. Fitzgerald finds a more remarkable difference still, "in the wealth of theatrical memoirs for which England is distinguished, and which make a very characteristic department of modern literature." To our thinking, the wealth lies all the other way, and that in stage annals, biographies, and romance, France beats the whole world put together. The poverty of England in this respect is shown by the books to which Mr. Fitzgerald has had recourse. They have been drawn upon over and over again, and yield little, for all the drawing. The interest taken in

such romance as is supposed to exist in English stage histories is increased, Mr. Fitzgerald tells us, "by the fact that with the decay of acting the taste for writing as well as for reading such records has decayed also." We confess that this puzzles us. How can the attractiveness of any class of literature have increased when a taste for reading its productions has decayed?

In reading the history of poor Perdita Robinson, as it is generally the fashion to call her, one is struck by the circumstance that in her mind, her career and costume go inseparably together. Miss Darby was this hapless young lady's maiden name, her father, Mr. Macdermot, having adopted it as less Irish in sound than his own. She loved early, married early, played early, was for a short time the beloved of the Prince of Wales, and, after a little day of notoriety, she died early. At the critical turning-point of her youthful life, when she met her unprincipled husband at Greenwich, "It was then," she says, "the fashion to wear silks. I remember that I wore a nightgown of pale blue lustring, with a chip hat trimmed with ribbands of the same colour." When she was introduced to her husband's so-called "uncle," and was an unconscious character in a serious comedy, she wore "a dark claret-coloured riding-habit, with a white beaver hat and feathers." Later, when she appeared at Ranelagh, her "habit was so peculiarly plain and Quaker-like that all eyes were upon me. I wore a gown of light brown lustring, with close round cuffs (it was then the fashion to wear long ruffles); my hair was without powder; and my head adorned with a plain round cap, and a white chip hat, without any ornament whatever." At the Pantheon Concert her appearance ruffled the plumage of all the other beauties, and profligate peers asked one another, "Who is that young lady in the pink dress trimmed with sable?" She went forth on all these occasions arrayed for conquest, and she won fatal victories; and when she went to the Pantheon again, her "white and silver" crushed the hearts of old and young Foppingtons, who would have sold their salvation for a smile. From these scenes to the stage itself was a natural step, and the beautiful Mrs. Robinson appeared as Juliet under the auspices of Mr. Garrick, who watched her from the orchestra. She lets us know how a Juliet of a hundred years ago was attired. "My dress was a pale pink satin, trimmed with crape, richly spangled with silver; my head was ornamented with white feathers (!); and my monumental suit, for the last scene, was white satin, and completely plain, excepting that I wore a veil of the most transparent gauze, which fell quite to my feet from the back of my head, and a string of beads round my waist, to which was suspended a cross appropriately fashioned." More victory. The beautiful but brainless Mrs. Robinson was "the rage," and the foppish noodle, her husband, was rather proud of it. She had the way of life of a reigning princess, and, of course, her "fashions in dress were followed with flattering avidity." Ultimately, most fatal victory of all, when dressed for Perdita ('Winter's Tale'), she touched what passed for the heart of the Prince of Wales; after which, "a proposal was made that I should meet His

Royal Highness, at his apartments, in the disguise of male attire." Lord Malden (later, Earl of Essex) was the go-between. The Prince had seen her thus disguised on the stage; but she objected for two reasons. "The indelicacy of such a step, as well as the danger of detection, made me shrink from the proposal." Her delicacy was reconciled, and her fears of being found out were banished by the adoption of another course. "Perdita" had midnight interviews with the Prince at Kew. His brother, the Bishop of Osnaburg, handed her from her boat. She takes care to tell us that on these occasions she "always wore a dark-coloured habit," and she declares that "nothing could be more delightful or more rational than our midnight perambulations." Mrs. Robinson, nevertheless, looked forward to being the acknowledged mistress of the Prince, who suddenly abandoned her to the jeers or the pity of all the women of the period. She hurried down to Windsor in the most exquisite of little phaetons to know the reason why; but she had no reward for her trouble, and was nearly being robbed on Hounslow Heath, by the way. Her Cupid of a post-boy saved her by starting to a gallop, and she notably observes,—"I had then in my black stock a brilliant stud of very considerable value, which could only have been possessed by the robber by strangling the wearer!" It was certainly all over with the brilliant career, though flashes of prosperity now and then lightened her path, before paralysis and poetry-writing for bread brought her to the sad final scene in 1800, at the age of forty-two. Her consolation here was in the filial devotion of her daughter. If Mrs. Robinson had been able, she, probably, would have told us something of how, in her last illness, she looked in Brussels lace, or how she dreaded odious woollen, like poor Narcissa. It has not escaped Miss Hawkins that the beautiful doll Perdita, throughout her career, "acquired a remarkable facility in adapting her deportment to her dress." She charioted it in St. James's Street and in Pall Mall daily; and when people went to gaze at the frail beauty, there was as much uncertainty as to the character she would assume as there was later when Martin van Bushel used to ride in the Park on a painted pony, and Sunday spectators were wont to speculate on the colour under which the pony would appear on that particular Sunday. So in the "chariot of Love, Perdita reclined, on one day, a *pay-sanne*, with her straw hat tied at the back of her head." On the next day, in the Park, "trimmed, powdered, patched, painted to the utmost power of rouge and white lead." On another day, on horseback in the Row, she was a "cravatted Amazon"; and, worst of all, "be she what she might," says Miss Hawkins, "the hats of the fashionable promenaders swept the ground as she passed"; and so-styled gentlemen were in the seventh heaven when they were graciously permitted to take the reins and drive this Venus of an hour in her wonderful phaeton. Among her outriders were the candidates who hoped to be the next to hold the proud office of Jehu to this entrancing Jezebel, and with them, that babbling fool, her husband. In this style, it was Perdita's delight to blaze before congregations leaving church. Miss Hawkins saw her one day, "handed to her extravagantly

extravagant *vis à vis*, by a man whom she pursued with a doting passion." Bond Street beaux "pirouetted to her carriage as she passed them." The end came at last, and Perdita was obliged to withdraw from the game of life. Miss Hawkins naturally tells us how the crippled Venus was dressed. "On a table in one of the waiting-rooms in the Opera House was seated a woman of fashionable appearance, still beautiful, but not in the fashion of beauty's pride. She was not noticed except by the eye of pity. In a few minutes two livery servants came to her, and they took from her pockets long white sleeves, which they drew on their arms. They then lifted her up and conveyed her to her carriage—the then helpless and paralytic Perdita." Soon after, the doll was dressed for the last time, and was then put away for ever by the sexton.

The history of Perdita Robinson is among the most interesting of dramatic sketches; but you can no more make a heroine of her than you can of Margaret Woffington. There were good impulses in both; but both lacked the one charm, wanting which all other womanly charm availeth little. More nonsense has been written about Mrs. Woffington than about her equally frail sisters; but the nonsense only shows the frailty which it strives to hide.

There is some touch of romance in the history of Conway, an actor of the first quarter of the present century. It is soon told. Conway was a gentleman with great love for his art, a secret ambition to excel, and, besides his ambition, a most sensitive temperament. He was the Romeo to Miss O'Neill's Juliet, when that lady, in 1814, gave fresh grace to the stage, and, if Rogers may be trusted, stirred the jealousy of Mrs. Siddons, who had left it. Conway was, unfortunately, a Capulet rather overgrown. He could have almost looked down into Juliet's balcony! The critics of the day pelted him with ridicule. With slight exception, they took no account of his talent, of the promise of brighter results to be found in his earnest study and practice. The ill name given him raised up brainless enemies against him everywhere. Added to which, in Bath, as if he had not sufficiently suffered, old Mrs. Piozzi fell in love with him! Conway went to America, with his talent and his evil renown. The audiences there considered only the latter, and thought it a good joke to drive this accomplished but too tall gentleman and actor mad. Poor Conway, sailing from one American port to another, took his opportunity to make an end of the anguish of a true but unsuccessful artist. He plunged from the side of the vessel, on a moonlight night, and the Atlantic Ocean became the actor's grave.

Conway's fate recalls to our mind that of Danvilliers, of the French stage. He was the most tenderly passionate stage-lover of his time, but he was terribly hard-featured. Audiences, nevertheless, sympathized with him. Actresses were charmed to have love made to them by a man who seemed to send every word of passionate affection to his lips from his heart. But Madame la Dauphine could not bear the inspired Cymon. She cried out, from her box, against his ugliness, so loudly that the actor himself could hear her remarks. He fought against this unseemly

foe by redoubling his efforts to please. All in vain. "He's too ugly to feel!" cried the Princess. Danvilliers proved the Dauphine to be in error. He withdrew from the stage. A brain fever sent him to Charenton, where, a boarder with the Frères de la Charité, the disappointed stage-lover died raving mad, in 1690.

A closer parallel than the above may, perhaps, be found in comparing Conway with a French actor of a time later than his own, and who may be remembered by at least inveterate play-goers in France. Seven years ago the appearance of Rouvière as Hamlet, in Shakspeare's tragedy, put into French, was an "event." Rouvière was a poet by sentiment; a painter rather in eager desire than in fact; and, by ambition, an actor. He had studied Hamlet as Betterton might have done. If there were a heart to the mystery, he was the man to have plucked it out. He deserved success, and did not attain it. The Gaité audiences had been used to the 'Cil Crève.' They recognized neither talent nor genius in the accomplished actor. They laughed at his most studied passages. They ridiculed his interpretations, or, what was worse, they remained mute and indifferent at the close of a scene or a soliloquy, to the elucidation of which he had devoted heart and head. Like Conway, Rouvière became a wanderer, but in his own land. He took his Hamlet with him to one strolling company or another, where his stupid comrades laughed at the intellectual and impassioned player, even while he was on the stage. The country audiences could not understand him. The end came, not, indeed, by suicide, but in the shape of intolerable misery, which effectually slew him. When his death was announced, the *Boulevardiers* protested that Rouvière was an artist, a genius, a true actor. Half the protest a year or two earlier would have been to him a life elixir.

THE WEEK.

OPÉRA COMIQUE.—'Ixion Re-wheeled,' an Opéra-Bouffe Extravaganza. By F. C. Burnand. 'Love in a Fix,' a *petite* Comedy. By John Oxenford and Horace Wigan.

A CURIOUS and hazardous experiment has been tried at the Opéra Comique, which has now passed into the hands of Miss Amy Sheridan. This consists in the attempt to revive Mr. Burnand's 'Ixion,' a burlesque extravaganza which a dozen years ago enjoyed an exceptional popularity at the New Royalty. In characters, in intrigue, and in action, 'Ixion Re-wheeled,' as the novelty is called, is identical with the piece from which it is taken. New dialogue has, however, been provided, allusions to current events are liberally interspersed, and a variety of music selected from the compositions most in vogue has been introduced. Thus travestied, the piece reminds one of the daw dressed in the feathers of the peacock. In itself a daw, in spite of its tendency to chatter, is a respectable bird, and without its incongruous trappings it might pass free from ridicule. Like the daw, 'Ixion' belongs to a class that has never stood especially high in public estimation. In its original shape it was, however, a good piece of its kind, mixing cunningly song, dance, spectacle, and all the customary ingredients in theatrical ragouts. Much of its business was comic, and the manner in which lessons of worldly

wisdom were inculcated by the misadventures of the Olympian gods and goddesses was not wanting in humour. Of all modern absurdities it was, accordingly, the most popular. In its new dress it is unrecognizable. The gambols of its characters, divine and human, are no longer diverting; its jokes fall flat, its dances have lost their "go," and the whole is as void of life and spirit as champagne opened yesterday.

The reason for such a state of affairs is not difficult to find. Of all forms of theatrical composition, burlesque is the most ephemeral. We can scarcely recall an instance in which a revival of a piece of this class has been successful. The jokes that fitted so justly, and that told so well with the audience, are out of place now, and have lost their point, and new jokes will not serve to replace them. The old break-down with which every scene concluded, wearisome as it grew by repetition, had a spirit and a rhythm thoroughly suited to the rather boisterous fun of the action. All indeed was effective, because all was congruous. When in place of popular music, we have operatic selections, and for the break-down is substituted a grand *finale*, which the actors cannot give, the result to the spectator is bound to be weariness. In place, moreover, of light, agile figures moving through their parts as though under the very inspiration of the dance, we have now grave and substantial women in whom such frivolities are inappropriate and unbecoming. The whole entertainment is accordingly "neither fish nor flesh, nor good red herring." It was received accordingly by the audience during its progress with coldness and indifference. It is only as a spectacle that the performance can be tolerated: How fatal to art is a system like this, that reduces to the level of a Lord Mayor's show, or other street pageant, what ought to be an elevating exhibition, need not be stated. We have no special regard for *opéra-bouffe*, or for any of the variations of burlesque. It is, however, only just to composers of this class of work to point out that a piece, with music selected haphazard from a score sources, cannot rank for one moment with those in which the music is designedly illustrative of the burlesque action.

'Love in a Fix,' a one-act comedy, with which the performances commenced, proves to be a piece given, with a different title, a few years ago at the Strand. There is something not quite fair to the public in inducing it by a change of title to expect a novelty. In this, as in a previous case, when the same proceeding was adopted, the result was unsatisfactory alike to the management and the authors, for the public damned the play, assuming it to be new. Singular ill fortune is thus the lot of a piece which escapes the tempest only to be wrecked after its arrival in port.

Dramatic Gossip.

The Westminster play this year is the 'Triunmus.' It will be performed on Tuesday, December 15, and Thursday, December 17.

MISS ADA CAVENDISH will appear at the Charing Cross Theatre at Christmas, in the 'New Magdalen,' of Mr. Wilkie Collins.

MR. HOLLINGSHEAD announces the cast with which the 'Merry Wives of Windsor' is to be produced on the 19th of December at the Gaiety. This is as follows:—Mrs. John Wood, Mrs. Page; Miss Rose Leclercq, Mrs. Ford; Miss Furtado,

Anne Page; Mrs. Leigh, Dame Quickly; Mr. Phelps, Falstaff; Mr. Righton, Sir Hugh Evans; Mr. A. Cecil, Dr. Caius; Mr. Belford, Mr. Page; Mr. Forbes Robertson, Fenton; Mr. Taylor, Slender; Mr. Maclean, Shallow; Mr. Soutar, Pistol; and Mr. Gresham, the host. New music by Mr. A. Sullivan is promised.

On Thursday, for the benefit of Mr. Henry Neville, 'Faint Heart Never Won Fair Lady,' was produced at the Olympic. Mr. Neville played Ruy Gomez for the first time in London, and Miss Fowler the Duchess of Torrenueva.

THE Holborn Amphitheatre will shortly reopen, under the management of Mr. Hollingshead, for the performance of comic opera and pantomime.

A DRAMA, by Messrs. Paul Meritt and George Conquest, entitled 'Hand and Glove,' has been produced at the Surrey Theatre. It is a tale of slow poisoning, and of the arrest of the criminal by two detectives, respectively named Hand and Glove. These characters appear to have been suggested by 'Tricoche et Cacolet,' in the well-known Palais Royal absurdity.

In 'Le Chemin de Damas,' of M. Barrière, the Vaudeville, so unlucky of late, has at length scored a success. The favourable reception awarded the piece is due rather to the dialogue, which displays its author's well-known point and epigram, than to the story, which is neither very novel nor very dramatic. M. de Parisiane, a middle-aged libertine, can count in his life but one tender episode. He has had one successful intrigue, the particulars of which have stamped themselves upon his memory, since the surrender of the woman has been followed by his receipt of a letter to the effect that she finds herself about to be a mother, that her husband is on the point of returning, and that she shall commit suicide. A score years later De Parisiane is thrown by circumstances into the presence of this woman, whose life has been saved by her husband, and of her child, who is, of course, his child also. He finds himself unable, by prayers or avowal, to extort from his daughter the love for which he longs and which she has no idea of bestowing; he sees the honour and life of the one woman he has loved compromised by his return, and he recognizes that the happiness even of his child is likely to be clouded by his attentions. These causes bring about a sufficiently edifying penitence and reformation, which supply the moral of the story. His upward progress is aided by a conspiracy on the part of the ladies in the house in which he stays, who, disgusted at his proceedings, set before him, in a species of charade, the atrocity of his own conduct. The strongest situation is obtained by the well-worn device of placing in the hands of a husband a letter compromising his wife's honour, and obtaining it from him still unread. Madame Jane Essler, familiar with more melo-dramatic rôles, was scarcely at home as the guilty wife, originally intended for Madame Fargueil. M. Julien Deschamps (De Parisiane), M. Parade, M. Train, and M. Saint-German, Mlle. Massin, and Mlle. Damain, sustained satisfactorily the remaining parts. Without an excellent interpretation, indeed, the piece would scarcely have obtained a success.

FROM America we hear that Miss Kate Field, a well-known writer, will make her first appearance upon the stage at Booth's Theatre, as Peg Woffington, in 'Masks and Faces'; and that Mr. Boucicault has a new drama ready for production at Wallack's Theatre, in which he will play an Irish servant.

THE production of M. Sardou's drama, 'La Haine,' is announced for the present week.

TRIUMPHING over the difficulties which beset the first performance, 'La Veuve,' of MM. Meilhac and Halévy, has ended at the Gymnase-Dramatique, by being a distinct success.

ERRATUM.—In No. 2455, p. 689, col. 2, line 23 from bottom, for "candle" read *candle*.

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